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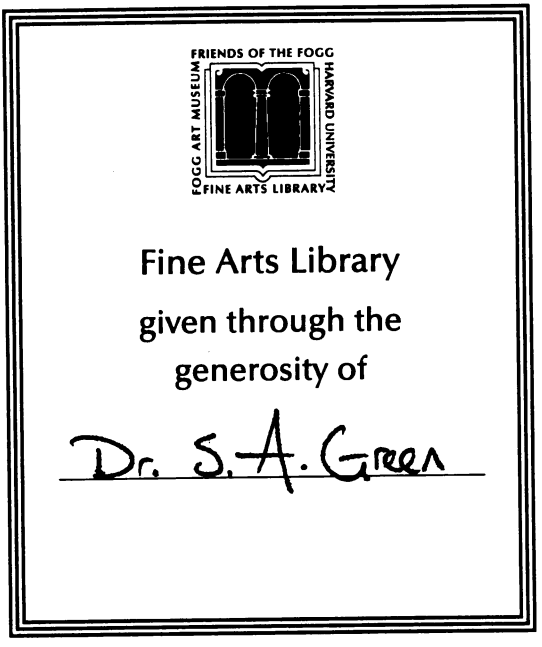

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Domingo.
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Gérôme.
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Henner.
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Löfftz.
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Meissonier (Chas.)
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Mettling.
Meyer Von Bremen.
Millet.
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Nicol.
Pasini.
Passini.
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Ryder (P. P.)
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Van Marcke.
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Worms.
Zamaçois.
Ziem.

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MODERN PAINTINGS

INDEX TO ARTISTS REPRESENTED,

TOGETHER

WITH BIOGRAPHICAL NOTES, LISTS OF HONORS, AND OTHER INFORMATION.

ALMA-TADEMA (LAURENZ), R. A., . . London

Born at Dronryn, West Friesland, Holland, 1836. First studied in the Gymnasium of Leinwarden, where he devoted much of his time to the study of Roman and Egyptian antiquities. Entered the Academy at Antwerp in 1852, and studied under Leys. In 1870 fixed his residence in London. Medals, Paris, 1864–1867 (Exposition Universelle)–*1878* (Exposition Universelle). *Grand Gold Medal, Berlin, 1874. Legion of Honor, 1873; Officer of the same, 1878. Order of Merit, Berlin, 1881. Knight of the Order of Leopold; of the Order of the Dutch Lion; of the Order of St. Michael of Bavaria; of the Gold Lion of the House of Nassau; of the Königliche Kronen-Orden of Prussia. Member of the Royal Academy of Amsterdam; of the Royal Academy of Munich; of the Royal Academy of Berlin, and of the Royal Academy of London. Member of the English Society of Painters in Water Colors. Honorary Professor of the Royal Institute of Fine Arts, Naples, and Corresponding Member of the Academy of the* Beaux Arts, *France.*

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No. 209—Spring, ... Page 79

AUBERT (JEAN ERNEST), ... Paris

Born at Paris, 1824. Entered l'École des Beaux Arts *in 1841, as a pupil of Paul Delaroche and Achille—Louis Martinet. Awarded*

the Prix de Rome, *1844, after which he studied five years in Italy. Medals, Paris, 1857–1859–1861–1878.*

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ARTZ (ADOLPHE), ... Hague

Pupil of Mollinger and Israels.

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BARGUE (CHAS.), deceased, ... Paris

No. 164—The Sentinel, ... Page 69

BAUGNIET (CHARLES), ... Sèvres

Born at Brussels, 1814. First known as a lithographer. In 1841 appointed draughtsman to the King of the Belgians; 1843, Knight of the Order of Leopold. Went to England, where he painted portraits for eighteen years. Later went to Paris, where he established himself as a genre-painter. Knight of the Orders of Leopold; of La Branche Ernestine de Saxe; of Christ of Portugal, and of Isabella the Catholic, of Spain. Pupil of Drölling and Cabat.

No. 110—The Bride's Toilet, ... Page 58

BECKER (ERNST ALBERT), ... Berlin

(Commonly called "Q. Becker.") Born October 22, 1830, at Berlin. From his frequently painting cows, he came to be called Kuh-Becker (Cow-Becker), a jest which he himself accepted by signing his pictures "Q. Becker." (H. A. Müller: Künsthe-Lexikon.)

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BENEDICTER (A.), ... Munich

No. 37—Mother and Child, ... Page 42

BERANGER (ANTOINE ÉMILE), deceased, . Paris

Born at Sèvres, August 30, 1814. Began life as a painter on porcelain under his father, after whom he was named. Pupil of Paul Delaroche. Medals, 1846-1848. Died, 1882.

No. 89—Arranging Flowers, ... Page 53

BERNE-BELLECOUR (ETIENNE PROSPER), Paris

Born at Boulogne-sur-Mer. Pupil of Picot and of F. Barrias. Medals, Paris, 1869-1872-1878 (at Salon and Exposition Universelle). *Legion of Honor, 1878.*

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BEYLE (PIERRE M.), ... Paris

Medal, Paris, 1884.

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BONHEUR (MARIE ROSA), ... Paris

Born at Bordeaux, 1822. Pupil of her father, Raymond Bonheur. Medals, 1845-1848-1855-1867 (Exposition Universelle). *Legion of Honor, 1865.*

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BLOMMERS (B. J.), ... Hague

No. 64—Departure of the Fisher's Boat, . . Page 48

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BONVIN (FRANÇOIS-SAINT), ... Paris

Born at Vaugirard, Paris, 1817. Medals, Paris, 1849–1851. Chevalier of the Legion of Honor, 1870.

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BONNAT (LÉON JOSEPH FLORENTIN), . . Paris

Born at Bayonne, 1833. Studied under Madrazo, at Madrid, and afterward under Léon Cogniet, in Paris. He took the second grand Prix de Rome, *which did not entitle him to enter the Villa Medicis, but by the aid of friends in Bayonne he was able to spend four years in study in Italy. Medals, Paris, 1861–1863–1867. Medal of Honor, 1869. Paris Legion of Honor, 1869; Officer of the same, 1874; Commander, 1882. Knight of the Order of Leopold and Member of the Institute of France.*

No. 152—An Arab Chief, ... Page 66

BOUGHTON (GEORGE H.), N.A., and A.R.A., London

Born in England, 1834. Brought to Albany, N. Y., by his parents in 1837, where, when a youth, he began the study of Art. Afterward he studied in London and Paris. Elected member of the National Academy, New York, 1871; Associate of the Royal Academy, England, 1879.

No. 84—The Finishing Touch, ... Page 52

BOUGUEREAU (WILLIAM ADOLPHE), . . Paris

Born at La Rochelle, 1825. When very young, after passing

through the College at Pons, where he showed an aptitude for drawing, Bouguereau was placed in a business house in Bordeaux. While there he attended, two hours a day, the drawing-school of M. Alaux. Treated contemptuously by his fellow students on account of his unaristocratic business connections, Bouguereau nevertheless took the first prize at the end of the year, the award causing such excitement in the school that a riot was the consequence. Bouguereau then resolved to turn his attention to art, and after he had earned sufficient money by painting portraits at Saintouge, where his uncle was a priest, he went to Paris and entered the studio of Picot, and later l'École des Beaux Arts, *where his progress was rapid. He gained the* Prix de Rome *in 1850, and then studied in Rome. Medals, Paris, 1855* (Exposition Universelle)–*1857–1867* (Exposition Universelle). *Legion of Honor, 1859. Member of the Institute of France,* 1876. *Officer of the Legion of Honor, 1876. Medal of Honor* (Exposition Universelle), *1878. Knight of the Order of Leopold, 1881. Grand Medal of Honor, Paris, 1885. Medal of Honor, Antwerp, 1885.*

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BOUCHARD (Louis P.), ... Paris

Pupil of Lefebvre.

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BÖEHM (Palik), ... Munich

Medal, Vienna, 1882.

No. 48—Wayside Fountain.—Hungary, . . Page 44

BOSBOOM (JOHANNES), ... Hague

Born at the Hague, 1817. Pupil of B. J. Van Bree. Knight of the Order of the Lion of Netherland; of the Crown of Oak, and the Order of Leopold. Medals, At the Paris Exposition of 1855, and Centennial Exhibition, Philadelphia, 1876.

No. 85—Church Interior, ... Page 53

BROZIK (VACSLAV), ... Paris

Born at Pilsen, 1852. Pupil of the School of Fine Arts at Prague, of Piloty and Munkacsy. Medal, at the Salon, 1878.

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BRÉTON (JULES ADOLPHE), ... Paris

Born at Courrieres, France, 1827. Pupil of Drölling and of Devigne. Medals, London, Vienna and Brussels, and at Paris in 1855-1857-1859-1861. Legion of Honor, 1861. Medal of the First Class, and officer of the Legion of Honor (at Exposition Universelle), *1867. Medal of Honor (Salon), 1872. Knight of the Order of Leopold, 1881. Ribbon of St. Stanislaus of Russia. Corresponding Member of the Academies of Vienna, Stockholm and Madrid.*

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BRIDGMAN (FREDERICK A.), N.A., . . . Paris

Born in Alabama, 1847. At an early age began his professional work as an engraver with the American Bank Note Company, New York, studying in his leisure hours in the schools of the Brooklyn Art Association. Later, studied with Jean Léon Gérôme, of whom

he was a favorite pupil in Paris. Medals, Paris, 1877–1878 (Exposition Universelle). *Legion of Honor, 1878.*

No. 109—Afternoon Hours.—Algiers, . . . Page 57

CABANEL (ALEXANDRE), ... Paris

Born at Montpellier, 1823. Pupil of Picot. Prix de Rome, 1845. Medals, Paris, 1852–1855 (Exposition Universelle). *Legion of Honor, 1855. Member of the Institute of France, 1863. Officer of the Legion of Honor, 1864. Medals of Honor, 1865–1867* (Exposition Universelle). *Medal of Honor, 1868* (Exposition Universelle). *Professor in l'Ecole des Beaux Arts.*

No. 132—Desdemona, ... Page 62

CAMERON (HUGH), ... London

Born in Edinburgh, October, 1835. He was educated in the Trustees Academy, working at his profession in that city until his removal to London, in 1876. Member of Royal Scottish Academy.

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CASANOVA (ANTONIO), ... Paris

Pupil of Madrazo.

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CEDERSTRÖM (THEO), ... Munich

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CHURCH (FREDERICK EDWIN), . . . New York

Born at Hartford, Conn., March 14, 1826. Member of National Academy of Design, New York.

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CLAYS (PAUL JEAN), ... Brussels

Born at Bruges, Belgium, 1819. Pupil of Gudin, Paris. Medals, Paris, 1867 (Exposition Universelle). *Legion of Honor, 1875. Medal, 1878* (Exposition Universelle). *Officer of the Legion of Honor, 1881.*

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CONRAD (ALBERT), ... Munich

Born at Bergen, February, 1857. Followed at first the profession of his father, who was a sculptor, but in Berlin turned his attention to painting.

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CONSTABLE (JOHN), ... London

Born at Bergholt, in Suffolk, June 11, 1776. Died in London, March 31, 1837.

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COROT (JEAN BAPTISTE CAMILLE), . . Paris

Born at Paris, July 16, 1796. Studied at Rome. Medals at Paris and

then spent several years in Italy. At first unsuccessful in obtaining recognition, Corot's works afterward became so popular that his income for several years averaged over two hundred thousand francs from his profession alone. Medals, Paris, 1838–1848–1855–1867 (Exposition Universelle). *Legion of Honor, 1846; officer of the same, 1867. Died, 1875. Diploma to the memory of Deceased Artists* (Exposition Universelle), *1878.*

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COUTURE (THOMAS). Paris

Born at Senlis, December 21, 1815. Studied with Gros, later with Paul Delaroche. Medals, 1844–1849–1855. Died, March 31, 1879.

No. 114—Faust and Mephistopheles, . . . Page 58

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DAGNAN-BOUVERET (PASCAL ADOL. JEAN), Paris

Born at Paris. Pupil of Jean Léon Gérôme. Medals, Paris, 1878–1880.

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DAUBIGNY (CHARLES FRANÇOIS), dec'd, . . Paris

Born at Paris, 1817. Pupil of his father and Paul Delaroche, and for three years studied in Italy. Medals, 1848–1853–1855–1857 –1859–1867. Legion of Honor, 1859; officer of the same, 1874. Died, 1878. Diploma to the Memory of Deceased Artists (Exposition Universelle), *1878.*

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DECAMPS (ALEXANDRE-GABRIEL), dec'd, . Paris

Born at Paris, 1803. Pupil of Abel de Pujol. Medals, Paris, 1831–1834. Legion of Honor, 1839; officer of the same, 1851. Died, 1860.

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DELACROIX (FERD'D VICTOR EUGENE), dec'd, Paris

Born at Charenton-Saint Maurice, near Paris, April 26, 1798. Pupil of Guerin. Medals, Paris, 1824–1848. Legion of Honor, 1831; officer of the same, 1840; commander of the same, 1845. Medal of Honor Exposition Universelle, *1855. Member of the Institute of France, 1857. Died, August 13, 1863.*

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DELORT (CHARLES EDOUARD), ... Paris

Born at Nimes, France. Pupil of Gleyre and of Gérôme. Medals, 1875–1882.

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DE NEUVILLE (ALPHONSE MARIE), dec'd, Paris

Born at Saint Omer, France, 1836. A member of a wealthy family, his parents intended him for an official career, but he was only willing to join the army, and entered the school at Lorient. Here his astonishing skill in drawing was remarked. In order to make peace with his family he went to Paris and entered the law-school, but he spent more time at the military school and in the Champs-de-Mars, *sketching and becoming familiar with all the details of a soldier's life. He returned home, declaring he would be a painter or nothing. His friends endeavored to discourage his determination, and the artists upon whom he called in Paris advised him to go back home. Delacroix, however, became his friend, and with him De Neuville spent many hours. He studied also with Picot. De Neuville's first pictures were not particularly remarkable, but the Franco-Prussian war gave him inspiration and subjects almost without limit, and since that time the artist has produced some of the greatest battle-pictures of any time. Medals, Paris, 1859–1861. Legion of Honor, 1873; officer of the same, 1881. Died 1885.*

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DÉTAILLE (JEAN BAPTISTE EDOUARD), . . Paris

Born at Paris, 1848. Favorite pupil of Meissonier. Medals, Paris, 1869-1870-1872. Legion of Honor, 1873; officer of the same, 1881.

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DIAZ (NARCISSE VIRGILE, DE LA PENA) dec., . Paris

Born at Bordeaux, 1807. His parents were banished from Spain on account of political troubles, and at ten years of age Diaz was left an orphan in a strange country. At fifteen years of age he was apprenticed to a maker of porcelain, where his talent first displayed itself. He quarreled with and left his master, and subsequently spent several years in most bitter poverty. After his ability as a most wonderful colorist was recognized, Diaz painted and sold many pictures, working even too constantly, as if endeavoring by the accumulation of a vast fortune to avenge the poverty of his youth. Medals, 1844-1846-1848. Legion of Honor, 1851. Died, 1876. Diploma to the Memory of Deceased Artists (Exposition Universelle), *1878.*

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No. 99—Toilet of Venus, ... Page 55

No. 106—Flowers, ... 57

No. 120—L'Ile Des Amours, ... 60

No. 137—Children Playing with a Kid, ... 63

No. 147—Group of Persian Women, ... 65

No. 169—Repose after the Bath, ... 70

No. 180—Boy with Hunting Dogs, ... 73

No. 190—Holy Family, ... 75

No. 201—Sunset after a Storm, ... 77

No. 210—The Bathers, ... 80

No. 224—Persian Woman and Child, ... 82

DOMINGO (J.), ... Madrid

Born in Spain. Pupil of Meissonier, Paris, and friend of the late M. Fortuny, who greatly admired his work and criticised and encouraged him in his student days.

No. 53—A Spanish Inn, ... Page 45

No. 128—Head of a Spanish Cavalier, ... 61

No. 167—Card Players, ... 70

DUPRÉ (JULES), ... Paris

Born in Nantes, 1812. As a boy he studied design in the porcelain manufactory of his father, but soon turned his attention to landscape painting, and made his début in the Salon of 1831. Medals, Paris, 1833. Legion of Honor, 1849. Medals (Exposition Universelle), *1867. Officer of the Legion of Honor, 1870.*

No. 45—Stormy Weather, ... Page 44

No. 87—Driving Cows to Water, ... 53

No. 117—A Cloudy Day, ... 59

No. 212—Morning, ... 80

No. 232—A Symphony, ... 84

EPP (RUDOLF), ... Munich

Born at Eberbach in Baden, July, 1834.

No. 3—Knitting, ... Page 35

No. 146—Saying Grace, ... 65

ESCOSURA (LEON Y), ... Paris

Born in Asturias. Pupil of Jean Léon Gérôme, Paris. Commander of the Order of Isabel, the Catholic. Chevalier of the Order of Charles III. of Spain, and of the Order of Christ of Portugal.

No. 34—End of the Game, ... Page 42

No. 101—Convalescent Prince, ... 56

FAED (THOMAS), R. A., ... London

Born in Scotland, 1826. Studied with his brother, John, and in the School of Design, Edinburgh, under Sir William Allan. Was made an Associate of the Royal Scottish Academy in 1849. Went to London in 1852, and was made an Associate of the Royal Academy in 1861, and an Academician in 1866.

No. 161—In Doubt, ... Page 69

FORTUNY (MARIANO), deceased, ... Rome

Born in Reus, Catalonia, June 11, 1839. Pupil of the Barcelona Academy, Chevalier of the Order of Charles III., Prize of Rome from Spain, 1858. Died in Rome, November 21, 1874. Diploma to the Memory of Deceased Artists (Exposition Universelle), *1878.*

No. 115—Italian Woman, ... Page 59

No. 165—Spanish Lady with Fan, ... 70

No. 199—The Rare Vase, ... 77

FRÈRE (EDOUARD), ... Paris

Born at Paris, 1819. Pupil of Paul Delaroche. Medals at Paris, 1851–1852–1855. Chevalier of the Legion of Honor, 1855.

No. 171—Prayer, ... Page 71

FROMENTIN (EUGÈNE), deceased, . . . Paris

Born at La Rochelle, France, 1820. Studied landscape-painting under Cabat, and traveled in the East from 1842 to 1846, making many studies of Oriental subjects. Medals, Paris, 1849–1857–1859. Legion of Honor, 1859. Medal (Exposition Universelle), *1867. Officer of the Legion of Honor, 1869. Died, 1876. Diploma to the Memory of Deceased Artists, 1878.*

No. 8—In Pursuit, ... Page 36

No. 9—Hawking, ... 37

No. 118—Arab Horseman, ... 59

No. 196—Turkish Washer-Women, ... 76

No. 223—On the Nile, near Philæ, ... 82

GALLAIT (Louis), ... Brussels

Born at Tournai, March 10, 1810. Medals, 1835–1848. Legion of Honor, 1841; Chevalier of the Order of the Cross of Oak, Holland; Honorary Member of the Royal Academy, London. Grand Cordon of the Order of Leopold, 1881.

No. 144—A Young Mother, ... Page 64

GÉRÔME (Jean Léon), ... Paris

Born at Vesoul, France, 1824. Went to Paris in 1841, and entered the studio of Paul Delaroche, at the same time following the course of l'École des Beaux Arts. *In 1844 he accompanied Delaroche to Italy. He made his début at the Salon of 1847. In 1853 and 1856 he traveled in Egypt and Turkey, studying closely the history and customs of those countries. Medals, Paris, 1847–1848–1855* (Exposition Universelle). *Medal of the Institute, 1865. Medal of Honor,* Exposition Universelle, *1867. Medals of Honor, 1874. Medal for Sculpture and one of the eight Grand Medals of Honor,* Exposition Universelle, *1878. Legion of Honor, 1855; Officer of the same, 1867; Commander, 1878; Chevalier of the* Order de l'Aigle Rouge, *and Member of the Institute of France (1878). Professor in* l'École des Beaux Arts.

No. 61—Vase Seller.—Cairo, ... Page 47

No. 156—The Tulip Folly, ... 67

No. 221—Coffee House.—Cairo, ... 82

GREÜTZNER (E.), ... Munich

No. 124—The Puzzled Priest, ... Page 60

GUNTHER (OTTO EDMUND), dec'd, . . Munich

Born at Halle, September 30, 1838. Professor at the Academy, Königsberg. Gold Medal, Berlin, 1876. Died, 1884.

No. 219—The Pastor's Visit, ... Page 81

HAQUETTE (GEORGES), ... Paris

Born at Paris. Pupil of Jean François Millet and Alexander Cabanel. Medal, Paris, 1880.

No. 1—The Signal, ... Page 35

HARBURGER (EDMOND), ... Munich

Born at Eichstadt, Bavaria. Pupil of W. Lindenschmidt, Munich.

No. 97—Dutch Peasant, ... Page 55

HÉBERT (ANTOINE AUGUSTE ERNEST), . . Paris

Born at Grenoble, 1817. Studied at the Lycée of Grenoble. Entered l'École de Droit, *in Paris, in deference to the wishes of his family, but at the same time he worked in the studio of David d'Angers, the sculptor, and was often with Paul Delaroche, who urged him to become an artist. He worked by himself and sent a picture to the Salon of 1839, which was purchased by the Government. This encouraged him to enter* l'École des Beaux Arts, *and there he gained the* Prix de Rome. *Medals, Paris, 1851–1855* (Exposition Universelle)—*1867* (Exposition Universelle). *Legion of Honor, 1853; Officer of the same, 1867; Commander, 1874. Director of the Academy of France, at Rome, 1866. Member of the Institute of France, 1874.*

No. 12—Madonna and Child, ... Page 37

HENNER (JEAN JACQUES), ... Paris

Born at Bernailler (Alsace). Pupil of Drölling, of Picot, and of l'Ecole des Beaux Arts. Prix de Rome, *1858. Medals, Paris, 1863-1865-1866-1878* (Exposition Universelle). *Legion of Honor, 1873; Officer of the same, 1878.*

No. 77—Sleeping Nymph, ... Page 50

No. 149—Repose, ... 65

No. 177—Fabíola, ... 72

No. 229—La Source, ... 83

HERVIER (ADOLPHE LOUIS), ... Paris

Pupil of E. Osabey.

No. 10—Kitchen Interior, ... Page 37

HOGUET (CHARLES), deceased, ... Berlin

Born at Berlin in 1813. Finished his studies at Paris under Bertin and Paul Delaroche. Has painted in England, Germany, and Holland. Member of the Berlin Academy. Medal, Paris, 1848. Died, 1870.

No. 35—Landscape, ... Page 42

JACQUE (CHARLES ÉMILE), ... Paris

Born at Paris, 1813. Early in life studied with a geographical engraver; later, spent seven years in the army, and worked two years in England as an engraver on wood. Is famous for his etchings as well as his paintings. Medals, Paris, 1861-1863-1864-1867. Legion of Honor, 1867.

No. 94—Shepherdess and Sheep, . . . Page 54

JACQUET (J. G.), ... Paris

Born at Paris, 1846. Pupil of Bouguereau. Medals, 1868–1875–1878 (Exposition Universelle), *Legion of Honor, 1879.*

No. 15—Susanne, ... Page 38

JIMINEZ (JOSE-Y-ARANDA), ... Paris

Born at Seville, Spain. Pupil of the Academy of Fine Arts, Seville.

No. 50—Interesting News, ... Page 45

No. 205—Gossip, ... 78

KAEMMERER (FREDERIC HENRI), . . . Paris

Born at the Hague. Pupil of Jean Léon Gérôme, Paris. Medal, Paris, 1874.

No. 237—Toast to the Bride, ... Page 87

KNAUS (PROFESSOR LUDWIG), ... Berlin

Born at Wiesbaden, 1829. Pupil of Jacobi, and the Academy of Düsseldorf under Sohn and Schadow. Afterward he allied himself with Lessing, Leutze, and Weber. Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp, and Christiana, and Knight of the Order of Merit. Medals, Paris, 1853–1855 (Exposition Universelle)—*1859. Medal of Honor, 1867* (Exposition Universelle). *Legion of Honor, 1859; Officer of the same, 1867. Medals, Vienna, 1882; Munich, 1883. Professor in the Academy at Berlin. Medal of Honor, Antwerp, 1885.*

No. 36—A Farmer's Daughter, ... Page 42

No. 103—A Young Satyr, ... 56

No. 172—St. Martin's Day, ... Page 71

No. 189—The Hunter's Repast, ... 75

No. 226—The Country Store, ... 83

KNIGHT (DANIEL RIDGEWAY), ... Paris

Born at Philadelphia. Pupil of l'École des Beaux Arts; *Gleyre and Meissonier, Paris.*

No. 31—Noonday Repast, ... Page 41

KOEK-KOEK (BAREND-CORNELIS),dec., Amsterdam

Born at Middelsbourg, Holland, 1803. Pupil of Schelfont. Medals, Paris, 1840–1843, Chevalier of the Order of the Lion of Netherlands, and Leopold of Belgium. Died, 1862.

No. 69—Winter in Holland, ... Page 49

KOWALSKI (ALFRED WIERUZ), ... Paris

Born at Warsaw, Poland. Pupil of Brandt.

No. 40—Hunting, ... Page 43

LEFEBVRE (JULES JOSEPH), ... Paris

Born at Tournau, 1836. Pupil of Léon Cogniet, Grand Prix de Rome, *1861, Chevalier of the Legion of Honor.*

No. 79—Sappho, ... Page 51

LHERMITTE (L.), ... Paris

No. 21—Spinning, ... Page 39

LELOIR (LOUIS ALEXANDRE), deceased . . Paris

Born at Paris. Pupil of his father, Jean Baptiste Auguste Leloir. Medals, Paris, 1864–1868–1870–1878 (Exposition Universelle). *Legion of Honor, 1876.*

No. 38—Three Stages of Life, ... Page 42

LEROUX (HECTOR), ... Paris

Born at Verdun, December 29, 1829. Pupil of Picot. Medals, Paris, 1863–1864–1874. Cross of the Legion of Honor, 1877. Medal (Exposition Universelle), *1878. His best known picture, "The Vestal Tuccia," is in the Corcoran gallery in Washington.*

No. 41—Sleeping Vestal, ... Page 43

LYMAN (JOSEPH, JR.), ... New York

Born at Ravenna, Ohio. Studied in Europe, 1864-1866, and afterward with J. H. Dolph, A.N.A., and Samuel Colman, N.A. First exhibited, 1876, at the National Academy, New York.

No. 113—Waiting for the Tide, ... Page 58

LÖFFTZ (LUDWIG), ... Munich

Born at Darmstadt, June 21, 1845. Professor in the Academy of Fine Arts at Munich.

No. 67—Money Changers, ... Page 48

MARIS (MATTHEW), ... London

Born at the Hague, 1835. Has long lived in London.

No. 26—The Trysting Place, ... Page 40

No. 127—Village in Holland, ... 61

MEISSONIER (JEAN LOUIS ERNEST), . . . Paris

Born at Lyons, 1813. He went to Paris when quite young, and was, for a time, a pupil of Léon Cogniet. First exhibited at the Salon in 1836. His picture "A Dream" (1855) was purchased by Napoleon III. and presented to the late Prince Albert, of England. Medals, Paris, 1840–1841–1843–1848. Grand Medal of Honor, 1855 (Exposition Universelle). *One of the eight Grand Medals of Honor* (Exposition Universelle), *1867; Grand Medal of Honor* (Exposition Universelle), *1878; Legion of Honor, 1846; Officer of the same, 1856; Commander, 1867; Grand Officer of the Legion, 1878. Member of the Institute of France, 1861. Honorary Member of the Royal Academy, London.*

No. 75—In the Library, ... Page 50

No. 150—A Standard Bearer, ... 66

No. 227—The Vidette, 1812, ... 83

MEISSONIER (CHARLES), ... Paris

Pupil of his Father. Medal, 1866.

No. 151—The Musician, ... Page 66

MERLE (HUGHES), dec'd, ... Paris

Born at Saint-Marcellin, France, 1822. Pupil of Léon Cogniet. Medals, 1861–1863. Legion of Honor, 1866. Died, 1881.

No. 88—St. Elizabeth of Hungary, ... Page 53

METTLING (LOUIS), ... Paris

Pupil of the Lyons Fine Art School.

No. 16—Domestic Interior, ... Page 38

No. 90—Street Sweeper at Lunch, ... 54

MEYER (JOHANN GEORG), ... Berlin

Called from his birth-place Meyer Von Bremen. Born October 28, 1813. Pupil of Sohn. Member of the Amsterdam Academy. Gold Medal of Prussia, 1850. Medals at Berlin and Philadelphia.

No. 13—Gathering Wild Flowers, ... Page 37

No. 24—The Wonder Book, ... 40

No. 58—Bread and Milk, ... 46

No. 76—Return from the Vintage, ... 50

No. 92—The Lesson, ... 54

No. 119—Decorating the Shrine, ... 59

No. 166—Woman's Head, ... 70

No. 200—Evening Prayers, ... 77

MILLER (FRANCIS), ... New York

Born in Columbia, Ohio, 1854. Pupil of the Pennsylvania Academy of Fine Arts, Philadelphia, and of Carolus Duran, Paris.

No. 14—Return of the Fishing Boats, . . . Page 38

MILLET (JEAN FRANÇOIS), dec'd, ... Paris

Born at Greville, France, 1814. Pupil of Langlois, at Cherbourg. His progress there was so remarkable that the Municipality of Cherbourg gave him a small pension that he might go to study in Paris. In 1837 he became a pupil of Paul Delaroche and the friend of Corot, Theodore Rousseau, Dupré and Diaz. Medals, Paris, 1853-1864-1867 (Exposition Universelle). *Legion of Honor, 1868. Died, 1875. Diploma to the Memory of Deceased Artists* (Exposition Universelle), *1878. In his whole artistic career Millet only finished about eighty oil paintings, many of which he retained in his studio for a long time, returning to them again and again, in order to satisfy himself.*

No. 29—Shepherdess and Sheep, ... Page 41

No. 71—Gathering Apples, ... 49

No. 98—The Wool Carder, ... 55

No. 116—Feeding Poultry, ... 59

No. 130—Dressing Flax, ... 62

No. 170—The Churner, ... 71

No. 187—Gathering Beans, ... 74

No. 202—Wood-Cutters, ... 77

No. 211—Woman in Kitchen, ... 80

No. 220—The Spaders, ... 82

No. 234—The Spinner, ... 84

MONTICELLI, ... Paris

No. 43—A Garden Party, ... Page 43

No. 131—Adoration of the Magi, ... 62

NEUHUYS (ALBERT), ... The Hague

Born at Utrecht.

No. 28—The Reading Lesson, ... Page 40

NICOL (ERSKINE), A.R.A., ... London

Born at Edinburgh, Scotland, 1825. Was apprenticed to a house-painter in his native city, but studied art in his leisure hours in the "Trustees' Academy." Afterward taught drawing in the

High School at Leith, and later in Dublin. Member of the Royal Scottish Academy and Associate Member of the Royal Academy of England. Many of his paintings, cleverly depicting Scotch or Irish character, have been engraved. Medal (Exposition Universelle), *Paris, 1867.*

No. 63—Bachelor Life, ... Page 47

No. 174—Pills for the Saxon, ... 71

PASINI (ALBERTO), ... Paris

Born at Busseto, Italy. Pupil of Ciceri. Medals, Paris, 1859–1863–1864. Grand Medal of Honor (Exposition Universelle), *1878. Legion of Honor, 1868; Officer of the same, 1878. Medal at Vienna Exposition, 1873. Knight of the Order of Saints Maurice and Lazarus, and Officer of the Orders of Turkey and Persia. Honorary Professor of the Academies of Parma and Turin.*

No. 204—Court Yard in Constantinople, . . Page 78

No. 214—Barracks at Constantinople, . . . 80

PASSINI (LUDWIG), ... Vienna

Born at Vienna, July 9, 1832. Pupil of the Academy of Vienna. Medal at Paris, 1870. Legion of Honor, 1878.

No. 105—Young Girl of Venice, ... Page 57

PELEZ (FERNAND), ... Paris

Pupil of Cabanel. Medals at Paris, 1876–1879–1880.

No. 82—Without a Home, ... Page 52

PERRAULT (LÉON), ... Paris

Born at Poitiers. Pupil of Picot and Bouguereau. Medals, Paris, 1864-1865; Philadelphia, Centennial Exposition, 1876.

No. 42—A Young Gleaner, ... Page 43

No. 218—A Flower Girl, ... 81

PIOT (ADOLPHE), ... Paris

Pupil of Cogniet.

No. 66—Adoration, ... Page 48

No. 206—The Young Wanderer, ... 78

POKITONOW (J.), ... Paris

No. 6—Landscape, ... Page 36

RÉNOUF (ÉMILE), ... Paris

Born at Paris. Pupil of G. Boulanger, J. Lefebvre, and Carolus Duran. Medal, Paris, 1880.

No. 80—Repairing the Old Boat, ... Page 51

RENTAL (MAX), ... Munich

Medal, Munich, 1881.

No. 207—Norwegian Fisher's Dance, . . . Page 78

RICHET (LÉON), ... Paris

Born at Solesmes. Pupil of Diaz, of Lefebvre, and of Boulanger.

No. 155—Coming from Labor, ... Page 67

ROBIE (JEAN BAPTISTE), ... Paris

Born at Brussels, 1821. Gold Medal at Brussels, 1848. Medals at Paris, 1851–1863. Gold Medal, Hague, 1861. Officer of the Order of Leopold, 1869.

No. 191—Flowers and Strawberries, . . . Page 75

ROUSSEAU (THÉODORE), deceased, . . . Paris

Born at Paris, 1812. Pupil of Guillon-Lethiere. First exhibited, Salon, 1834. Medals, 1834–1849–1855. Legion of Honor, 1852. One of the eight Grand Medals of Honor (Exposition Universelle), *Paris, 1867. Died, 1867. Diploma to the Memory of Deceased Artists, 1868.*

No. 57—Landscape and Cottages, ... Page 46

No. 91—A Waterfall, ... 54

No. 104—St. Michael's Mount, ... 56

No. 121—A Quiet Pool, ... 60

No. 142—Landscape, ... 64

No. 208—A Mound, "Jean De Paris."—Autumn in the Forest of Fontainebleau, . . . 79

No. 228—Twilight, ... 83

ROYBET (FERDINAND), ... Paris

Born at Uzes. Medal, Paris, 1866.

No. 145—Return from the Chase, ... Page 65

No. 192—The Connoisseurs, ... 75

RYDER (A. P.), ... New York

Born at New Bedford, Mass., March 20, 1847.

No. 86—Landscape and Figure, ... Page 53

No. 168—The Resurrection, ... 70

RYDER (P. P.), ... New York

Born Brooklyn, N. Y. Began his profession by painting portraits. In 1869 became a pupil of Léon Bonnat, Paris. Also studied in Belgium and Holland. Member of the Artists' Fund Society. Associate Member of the National Academy of Design, New York.

No. 63—Shelling Peas, ... Page 48

SCHEFFER (ARY), deceased, ... Paris

Born at Dordrecht in 1795. Pupil of Guérin, Grand Prize for painting at Antwerp, 1816. Medals, Paris, 1824–1832. Legion of Honor, 1837. Died, 1858.

No. 125—Christ in the Garden, ... Page 61

SCHREYER (ADOLPHE), ... Paris

Born at Frankfort-on-the-Main, 1828. Belonging to a distinguished family, this artist enjoyed every advantage of travel and instruction. In 1855 he followed the regiment commanded by Prince Taxis to the Crimea, making many spirited studies. Medals, Paris, 1864–1865–1867 (Exposition Universelle); *Brussels Exposition, 1863, and Vienna Exposition, 1873. Cross of the Order of Leopold, 1864. In 1862 he was made Painter to the Court of the Grand Duke of Mecklenbeurg-Schwerin. Member of the Academies of Antwerp and Rotterdam, and Honorary Member of the Deutsches Nochstift.*

No. 60—Wallachian Post Station, ... Page 47

No. 135—Arab at Fountain, ... 63

No. 217—An Arab Scout, ... 81

No. 222—Wallachian Pack Horses, ... 82

SEITZ (ANTOINE), ... Munich

Born at Rotham-Sand, near Nuremberg, January 23, 1829. Pupil of Munich Academy. Professor and Honorary Member of the Royal Academy of Munich. Gold Medals at Munich and Vienna. Chevalier of the Bavarian Order of St. Michael.

No. 23—Mother and Infant, ... Page 39

SEIFERT (A.), ... Munich

No. 2—Head of Young Girl, ... Page 35

STEVENS (ALFRED), ... Paris

Born at Brussels, 1828. Pupil of Navez in Belgium, and Roqueplan at Paris. Medals, Paris, 1853, and at Expositions Universelle *of 1855-1867 and 1878. Legion of Honor, 1863; officer of same, 1867; commander, 1878. Officer of the Order of Leopold. Commander of the Order of St. Michael, of Bavaria. Commander of the Order of Ferdinand, of Austria.*

No. 194—Conversation, ... Page 76

TEYSSONNIÈRES (P.), ... Paris

No. 7—Gathering Mussels, ... Page 36

TISSOT (JAMES), ... Paris

Born at Nantes. Pupil of Baron Leys. Medal at Paris, 1866.

No. 178—In the Louvre, ... Page 73

TROYON (CONSTANTINE), deceased, . . . Paris

Born at Sèvres, 1810. His parents wished him to be a painter of porcelain, but after a time spent in the manufactory at Sèvres, he studied under Riocreux, and became a painter of landscapes and animals. Medals, Paris, 1838–1840–1846–1848–1855. Legion of Honor, 1849. Member of the Amsterdam Academy. Died, 1865. Diploma to the Memory of Deceased Artists, Exposition Universelle, 1878.

No. 11—Cattle and Horses, ... Page 37

No. 72—Coast near Villiers, ... 49

No. 134—Return from the Farm, ... 62

No. 182—The Pasture, ... 73

No. 193 Going to the Fair, ... 76

No. 213 Pasturage in Normandy, ... 80

No. 249 Cow Chased by a Dog, ... 87

VALTON (F.), ... Paris

No. 5 Girl and Parrot, ... Page 36

VAN MARCKE (Emile), ... Paris

[illegible] Exposition

No. 22 [illegible] . . . Page 39

No. 52 [illegible] 46

No. 107 [illegible] 60

No. 177 [illegible] 71

No. 195—On the Cliffs, ... 76

No. 230—Going to Pasture, ... 84

No. 240—The Mill Farm, ... 87

VAUTIER (BENJAMIN), ... Paris

Born at Morges, Switzerland, 1830. Pupil of Rudolphe Jordan, Düsseldorf, Member of the Academies of Berlin, Munich, Antwerp, and Amsterdam. Medals, Paris, 1865–1866, and at Exposition Universelle, *1867–1878. Legion of Honor, 1878.*

No. 233—Botanist at Lunch, ... Page 84

VERBOECKHOVEN (EUGENE J.), dec'd, Brussels

Born at Warneton (West Flanders), July 8, 1799. Medals at Paris, 1824–1841–1855. Legion of Honor, 1845. Chevalier of the Orders of Leopold, St. Michael of Bavaria, and Christ of Portugal. Decoration of the Iron Cross, Member of the Royal Academies of Belgium, Antwerp, and St. Petersburg. Died, 1881.

No. 111—Sheep Leaving the Barn, . . . Page 58

VIBERT (JEAN GEORGES), ... Paris

Born at Paris, 1840. Pupil of l'École des Beaux Arts. *and of Barrias, Paris. Medals, Paris, 1864–1867–1868–1878* (Exposition Universelle). *Legion of Honor, 1870.*

No. 73—Palm Sunday, ... Page 49

No. 107—Eyes and Ears, ... 57

No. 153—The Cardinal's Menu, ... 66

No. 231—The Missionary's Story, ... 84

VIRY (PAUL), ... Paris

Born at Poet. Pupil of Picot.

No. 112—My Lady's Page, ... Page 58

VOLLON (ANTOINE), ... Paris

Born at Lyon, April 20, 1833. Pupil of the Academy at Lyons. Medals, 1865–1868–1869. Chevalier of the Legion of Honor, 1870. Medal (Exposition Universelle), 1878. Officer's Cross of the Legion of Honor, 1878.

No. 30—Study of a Donkey, ... Page 39

VOLTZ (FRIEDRICH JOHANN), ... Berlin

Born at Nördlingen, October 31, 1817. Pupil of the Munich [illegible] Royal Bavarian Professor. Medal at Berlin. Great [illegible] Medal. Member of the Academies of Berlin and Munich.

No. 53—The Watering Place, ... Page 52

WILLEMS (FLORENT), ... Paris

Born at [illegible], February 3, 1823. Pupil of Paris [illegible] Medal at Paris [illegible] Medal of Honor and Grand Prize of the Duke of [illegible] Medal at Exposition Universelle, 1867. [illegible] Exposition Universelle, 1878.

No. 85—The Music Lesson, ... Page 45

WORMS, [illegible], ... Paris

Born at [illegible], [illegible]. Pupil of [illegible] Medal, Paris, 1867–[illegible] Medal, Paris, 1878.

No. 32—The Proposal, ... Page 41

No. 59—Spanish Market Day, ... 47

No. 175—Spanish Fortune Teller, ... 72

ZAMAÇOIS (ÉDOUARD), dec'd, ... Paris

Born at Bilboa, Spain, 1843. Pupil of Meissonier. Made his début at the Salon of 1863. Medal, Paris, 1867. Died, 1871. Diploma to the Memory of Deceased Artists (Exposition Universelle), *1878.*

No. 51—The Singing Lesson, ... Page 45

ZIEM (FELIX FRANÇOIS, GEORGE PHILIBERT), . Paris

Born at Beauns (Côte d'Or), February 25, 1821. Medals at Paris, 1851–1852–1855. Cross of the Legion of Honor, 1857.

No. 65—Fishing Boats.—Bay of Venice, . . Page 48

CATALOGUE.

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WEDNESDAY, MARCH 3D, 1886, BEGINNING AT 7.30 P.M.

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*** Measurements given are in inches, the first figures indicating the *width* of the canvas.

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4

P. M. BEYLE.

Fishing for Sole.

28 x 40.

5

E. VALTON.

Girl and Parrot.

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6

J. POKITONOW.

Landscape.

12 x 7½.—Dated 1884.

7

P. TEYSSONNÈRES.

Gathering Mussels.

8

In Pursuit.

9

EUGÈNE FROMENTIN (deceased).

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A. L. HERVIER.

Kitchen Interior. $495

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CONSTANTINE TROYON (deceased).

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12

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Madonna and Child. $950

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13

J. G. MEYER VON BREMEN.

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14

FRANCIS MILLER.

Return of the Fishing Boats.—North Sea.

13 x 16.

15

J. G. JACQUET.

Susanne.

36 x 54.

16

LOUIS METTLING.

Domestic Interior.

30 x 25.—Dated 1877.

17

N. V. DIAZ (deceased).

Oriental Woman.

11 x 17.—Dated 1865.

18

Q.. BECKER.

Head of Peasant Woman.

11 x 16.

19

J. B. C. COROT (deceased).

Landscape.

31 x 21.

20

A. VOLLON.

Study of a Donkey.

16 x 13.

21

L. LHERMITTE.

Spinning.

14½ x 18.

22

ÉMILE VAN MARCKE.

Cows Drinking.

19 x 13.

23

ANTOINE SEITZ.

Mother and Infant.

6 x 8.

26625

24

J. G. MEYER VON BREMEN.

The Wonder Book.

6 x 7.—Dated 1869.

925

25

F. WILLEMS.

The Music Lesson.

27 x 39.

1250

26

MATTHEW MARIS.

The Trysting Place.

17 x 13.

925

27

N. V. DIAZ (deceased).

Lane Near Fontainebleau.

25 x 19.—Dated 1865.

2500

28

A. NEWHUYS.

The Reading Lesson.

13 x 18.—Dated 1874.

725
32950

29

JEAN FRANÇOIS MILLET (deceased).

Shepherdess and Sheep.

Pastel.

10 x 15.

30

FRANÇOIS S. BONVIN.

A Pinch of Snuff.

13 x 20.—Dated 1859.

31

D. RIDGEWAY KNIGHT.

Noonday Repast.

25 x 20.—Dated 1884.

32

JULES WORMS.

The Proposal.

14 x 17.

33

HUGH CAMERON.

Carrying Little Sister.

11 x 15.

40,150

34

LEON Y. ESCOSURA.

End of the Game.

6 x 4.—Dated 1884.

35

CHARLES HOGUET (deceased).

Landscape.

5 x 7

36

LUDWIG KNAUS.

A Farmer's Daughter.

9 x 7.—Dated 1884.

37

A. BENEDICTER.

Mother and Child.

12 x 15.—Dated 1884.

38

LOUIS LELOIR.

Three Stages of Life.

Water color design for a Fan.

13 x 11.

45.6.5

39

C. F. DAUBIGNY (deceased).

Boats on the Shore.

21 x 12.

40

A. W. KOWALSKI.

Hunting.

40 x 31.

41

HECTOR LE ROUX.

Sleeping Vestal.

27 x 54.

42

LÉON PERRAULT.

A Young Gleaner.

36 x 50.—Dated 1882.

43

MONTICELLI.

A Garden Party.

30 x 17.

44

ALBERT CONRAD.

A Tyrolese Inn.

30 x 36.

45

JULES DUPRÉ.

Stormy Weather.

18 x 21.

46

THEODORE CEDERSTRÖM.

A Tight Cork.

7 x 9.

47

LOUIS P. BOUCHARD.

The Pet Kid.

28 x 45.

48

PALIK BÖEHM.

Wayside Fountain.—Hungary.

47 x 30.

59.575

49

VACSLAV BROZIK.

$2600

The Falconer's Recital.

54 x 36.

50

JIMINEZ-Y-ARANDA.

$4100

Interesting News.

27 x 22.—Dated 1884.

51

$3000

ÉDOUARD ZAMAÇOIS (deceased).

The Singing Lesson.

18 x 15.—Dated 1866.

52

N. V. DIAZ (deceased).

$375

Study of the Nude.

10 x 14.

53

J. DOMINGO.

$250

A Spanish Inn.

6 x 8.—Dated 1876.

$5500

54

ÉMILE VAN MARCKE.

Spring Time.

26 x 32.

55

JULES BRÉTON.

The Bird Nest.

14½ x 21.—Dated 1884.

56

J. B. C. COROT deceased.

Nymphs Bathing.

29 x 39

57

THÉODORE ROUSSEAU deceased.

Landscape and Cottages.

22 x 8.

58

J. G. VIBER VON BREMEN.

Bread and Milk.

[illegible]

93.575

59

JULES WORMS.

2300 Spanish Market Day.

31 x 24.

60

ADOLPHE SCHREYER.

1150 Wallachian Post Station.

6 x 8.

61

JEAN LÉON GÉRÔME.

4600 Vase Seller.—Cairo.

14 x 18.

62

N. V. DIAZ (deceased).

1750 Edge of a Wood.

16 x 12.

63

ERSKINE NICOL.

Bachelor Life.

2025

23 x 17.—Dated 1860.

106400

106,400

64

B. J. BLOMMERS.

825. Departure of the Fisher's Boat.

25 x 18.

65

FELIX ZIEM.

1,350 Fishing Boats.—Bay of Venice.

31 x 19.

66

ADOLPHE PIOT.

1,300 Adoration.

9-36
2.05 fm)

17 x 21.

67

L. LÖEFFTZ.

4100 Money Changers.

39 x 31.—Dated 1884.

68

P. P. RYDER.

275 Shelling Peas.

20 x 16.—Dated 1883.

1,250

114.250

69

B. C. KOEK KOEK (deceased).

1875

Winter in Holland.

28 x 23.—Dated 1842.

70

N. V. DIAZ (deceased).

2400

Moonlight Concert.

19 x 16.

71

2575 JEAN FRANÇOIS MILLET (deceased).

Gathering Apples.

11 x 14.

72

8100 CONSTANTINE TROYON (deceased).

Coast Near Villiers.

37 x 26.

73

J. G. VIBERT.

2000

Palm Sunday.

16 x 21.—Dated 1873.

13,200

(10)

74

W. A. BOUGUEREAU.

Cupid.

22 x 25.

75

J. L. E. MEISSONIER.

In the Library.

12 x 18.—Dated 1876.

76

J. G. MEYER VON BREMEN.

Return from the Vintage.

23 x 43.—Dated 1883.

77

JEAN J. HENNER.

Sleeping Nymph.

26 x 16

78

ALBERT CONRAD.

The Old Old Story.

36 x 30.

79

JULES LEFEBVRE.

Sappho.

45 x 78.—Dated 1884.

80

ÉMILE RÉNOUF.

Repairing the Old Boat.

80 x 56.—Dated 1879.

SECOND NIGHT'S SALE.

THURSDAY, MARCH 4TH, 1886, BEGINNING AT 7.30 P.M.

AT CHICKERING HALL.

81

P. A. J. DAGNAN-BOUVERET.

Violinist.

8 x 10.—Dated 1884.

82

FERNAND PELEZ.

Without a Home.

26 x 36.—Dated 1880.

83

FR. VOLTZ.

The Watering Place.

10 x 9.—Dated 1881.

84

GEORGE H. BOUGHTON.

The Finishing Touch.

11 x 15.

4.250

85

JOHANNES BOSBOOM.

.775

Church Interior.

10 x 16.—Dated 1868.

86

A. P. RYDER.

,225

Landscape and Figure.

6 x 11½.—Dated 1885.

87

JULES DUPRÉ.

1,850

Driving Cows to Water.

16 x 18.

88

HUGHES MERLE (deceased).

1,750

St. Elizabeth of Hungary.

18 x 22.—Dated 1876.

89

ÉMILE BERANGER (deceased).

500

8.350

Arranging Flowers.

9 x 12.—Dated 1880.

8,350

90

LOUIS METTLING.

875 Street Sweeper at Lunch.

17 x 14.

91

1,100 THÉODORE ROUSSEAU (deceased).

A Waterfall.

13 x 8.

92

2,025 J. G. MEYER VON BREMEN.

The Lesson.

10 x 14.—Dated 1880.

93

N. V. DIAZ (deceased).

2,600 A Pool in the Woods.

14 x 10.—Dated 1873.

94

CHARLES ÉMILE JACQUE.

1850 Shepherdess and Sheep.

16,800 17 x 23.

95

B. J. BLOMMERS.

Shoveling Snow.

14 x 10.

96

E. P. BERNE-BELLECOUR.

The Last Drop.

5 x 6.

97

E. HARBURGER.

Dutch Peasant.

4 x 5.

98

JEAN FRANÇOIS MILLET (deceased).

The Wool Carder.

14 x 17.

99

N. V. DIAZ (deceased).

Toilet of Venus.

16 x 18.—Dated 1877.

100

J. B. C. COROT (deceased).

Evening on a River.

23 x 18.

101

LEON Y. ESCOSURA.

Convalescent Prince.

24 x 19.—Dated 1872.

102

EUGÉNE DELACROIX (deceased).

Cleopatra.

13 x 10.

103

LUDWIG KNAUS.

A Young Satyr.

10 x 8.

104

THÉODORE ROUSSEAU (deceased).

St. Michael's Mount.

13 x 9.

40,000

105

L. PASSINI.

1,650

Young Girl of Venice.

Water Color.

13 x 17.

106

,500.

N. V. DIAZ (deceased).

Flowers.

8 x 6.

107

3,500

J. G. VIBERT.

Eyes and Ears.

12 x 19.

8,15

108

1,750

ANTONIO CASANOVA.

The Gourmand.

15 x 19.—Dated 1883.

109

FREDERICK A. BRIDGMAN.

1,750

Afternoon Hours.—Algiers.

36 x 25.—Dated 1883.

49,150

49.150

110

CHARLES BAUGNIET.

900 K

The Bride's Toilet.

18 x 27.

111

4,0 50

EUGÈNE VERBOECKHOVEN (deceased).

Sheep Leaving the Barn.

35 x 24.—Dated 1880.

112

1,450

PAUL VIRY.

My Lady's Page.

21 x 17.—Dated 1880.

113

1.500

JOSEPH LYMAN, JR.

Waiting for the Tide.

31 x 36.—Dated 1883.

114

THOMAS COUTURE (deceased).

975

Faust and Mephistopheles.

10 x 14.

57 B 95

57.375

115

MARIANO FORTUNY (deceased)

1450

Italian Woman.

Water Color.

6 x 9.

116

4,000

JEAN FRANÇOIS MILLET (deceased).

Feeding Poultry.

14 x 17.

117

2,500

JULES DUPRÉ.

A Cloudy Day.

14 x 18.

118

4050

EUGÈNE FROMENTIN (deceased).

Arab Horseman.

16 x 12.—Dated 1875.

119

2550

J. G. MEYER VON BREMEN.

Decorating the Shrine.

16 x 20.—Dated 1868.

10,925

8-30

10,925

120

N. V. DIAZ (deceased).

3,900 L'Ile Des Amours.

24 x 16.—Dated 1857.

121

4,500 THÉODORE ROUSSEAU (deceased).

A Quiet Pool.

10 x 8.

From the collection of Jules Lefébvre.

122

1,950 EDOUARD DÉTAILLE.

A French Lancer.

8 x 12.—Dated 1880.

123

2,650 ÉMILE VAN MARCKE.

Cattle Reposing.

20 x 13.

124

2,575 E. GREÜTZNER.

The Puzzled Priest.

27 x 34.—Dated 1883.

86,500

86,500

125

ARY SCHEFFER (deceased).

9,75

Christ in the Garden.

12 x 17.

126

9.50

EUGÉNE DELACROIX (deceased).

Landscape.

13 x 8.

127

6.75

MATTHEW MARIS.

Village in Holland.

13 x 10.

128

J. DOMINGO.

1,225

Head of a Spanish Cavalier.

6 x 8.—Dated 1883.

129

6,000

A. DE NEUVILLE (deceased).

French Cuirassier.

6,325

19 x 23.—Dated 1884.

96,325—

130

4,975—

JEAN FRANÇOIS MILLET (deceased).

Dressing Flax.

17 x 21.—Dated 1854.

131

MONTICELLI.

1,300—

Adoration of the Magi.

25 x 13.

132

1,400—

ALEXANDRE CABANEL.

Desdemona.

17 x 21.—Dated 1880.

133

4,2[illegible]—

J. B. C. COROT (deceased).

Landscape and Cattle.

23 x 15.

134

6,5[illegible]

CONSTANTINE TROYON (deceased).

— Return from the Farm.

114,750

30 x 19.—Dated 1852.

From the Laurent Richard collection.

114,750

135

ADOLPHE SCHREYER.

3,100 Arab at Fountain.

28 x 23.

136

MLLE. ROSA BONHEUR.

12,200 Calf and Cow—Scotch Highlands.

32 x 25.—Dated 1876.

137

N. V. DIAZ (deceased).

2,750 Children Playing with a Kid.

18 x 22.—Dated 1860.

138

PIERRE M. BEYLE.

750 Gathering Mussels.

14 x 21.

9,500

139

PAUL JEAN CLAYS.

1,150

34,700 On the Thames.

20 x 25.—Dated 1877.

134,700

140

CHARLES E. DELORT.

1,675

"My Neighbor."

8 x 12.

141

CHARLES E. DELORT.

1,675

"Across the Way."

8 x 12.

142

5,100

THÉODORE ROUSSEAU (deceased).

Landscape.

11 x 8.

143

J. B. C. COROT (deceased).

Near Ville D'Avray.

15 x 19.

144

LOUIS GALLAIT.

A Young Mother.

8 x 10.—Dated 1863.

147,700

145

FERDINAND ROYBET.

2000 Return from the Chase.

26 x 36.

146

1,400 RUDOLF EPP.

Saying Grace.

36 x 30.

147

2,925 N. V. DIAZ (deceased).

Group of Persian Women.

25 x 17.—Dated 1860.

148

9-15 ½ mn

FREDERICK E. CHURCH.

2,050 "Al Ayn"—The Fountain.

35 x 23.—Dated 1882.

149

3,100

JEAN J. HENNER.

Repose.

36 x 27.

159,175

5

159,175

150

15,000

J. L. E. MEISSONIER.

A Standard Bearer.

K

10 x 14.—Dated 1857.

151

1,300

CHARLES MEISSONIER.

The Musician.

12 x 17.

152

2350

LÉON BONNAT.

An Arab Chief.

27 x 33.

153

12,500

J. G. VIBERT.

The Cardinal's Menu.

28 x 22.

9-30

154

W. A. BOUGUEREAU.

Nut Gatherers.

7250

52 x 34.—Dated 1882.

197,575

197.575

155

LÉON RICHET.

4025

Coming from Labor.

32 x 24.—Dated 1882.

156

6,000

JEAN LÉON GÉRÔME.

The Tulip Folly.

38 x 25.

(9-30)
9-33

157

5,000

L. ALMA-TADEMA.

Roman Lady Feeding Fish.

28 x 13

158

JULES BRÉTON.

9,500

Returning from the Fields.

40 x 27.—Dated 1878.

159

1800

ADOLPHE ARTZ.

The Frugal Meal.

51 x 34.

20,900

220.900

160

CHARLES FRANÇOIS DAUBIGNY (deceased).

5,300

A Cooper's Shop.

64 x 44.—Dated 1872.

226.200

171.200

397400

THIRD NIGHT'S SALE.

FRIDAY, MARCH 5TH, 1886, BEGINNING AT 7.30 P.M.

AT CHICKERING HALL.

161

THOMAS FAED.

In Doubt.

21 x 31.—Dated 1869.

162

THOMAS COUTURE (deceased).

A French Republican, 1795.

14 x 17.

163

A. G. DECAMPS (deceased).

Bazaars in Cairo.

9 x 11.

164

CHARLES BARGUE (deceased).

The Sentinel.

From the collection of Mr. John W. Wilson, Paris.

8 x 11.—Dated 1876.

165

MARIANO FORTUNY (deceased).

Spanish Lady with Fan.

Water Color.

8½ x 12.

166

J. G. MEYER VON BREMEN.

Woman's Head.

6 x 9.—Dated 1880.

167

J. DOMINGO.

Card Players.

4 x 5.—Dated 1882.

168

A. P. RYDER.

The Resurrection.

13 x 15.—Dated 1885.

169

W. M. HUNT deceased.

Repose after the Bath.

12 x 8

170

JEAN FRANÇOIS MILLET (deceased).

The Churner.

From the collection of Laurent Richard.

14 x 22.

171

EDOUARD FRÈRE.

Prayer.

15 x 18.—Dated 1861.

172

LUDWIG KNAUS.

St. Martin's Day.

16 x 21.—Dated 1877.

173

ÉMILE VAN MARCKE.

Cows in a Pool.

24 x 19.

174

ERSKINE NICOL.

Pills for the Saxon.

27 x 19.—Dated 1868.

175

JULES WORMS.

Spanish Fortune Teller.

31 x 23.

176

EDOUARD DÉTAILLE.

A Flag-Officer.

14 x 17.—Dated 1883.

177

JEAN J. HENNER.

Fabiola.

13 x 16¼.

Fabiola, the heroine of the late Cardinal Wiseman's story, was the daughter of Fabius, a wealthy Roman living in the fourth century of our era. Her name, according to Roman custom, was softened from that of her father into the diminutive, and, the author tells us, is to be pronounced with the accent on the second syllable. The story narrates the development of Fabiola's character, born and brought up under pagan influences, and gradually brought into sympathy with the new principles of Christianity by the example of the converts whom she met in her own household and in the society in which she moved. Her slave Miriam first taught her the lesson of charity and forgiveness, while in her patrician friends Agnes and Cecilia she saw the new life reflected in its noblest and most heroic aspect. When the persecution was ended, in which both Agnes and Cecilia perished, Fabiola retired from the world, and after many years of charity and holiness withdrew to rest in peace by the side of her martyred friends.

178

J. TISSOT.

In the Louvre.

18 x 28

179

JEAN AUBERT.

Love Quenching his Thirst.

28 x 40.—Dated 1875.

180

N. V. DIAZ (deceased).

Boy with Hunting Dogs.

25 x 21.—Dated 1855.

181

P. A. J. DAGNAN-BOUVERET.

An Orphan in Church.

21 x 17.—Dated 1880.

182

CONSTANTINE TROYON (deceased).

The Pasture.

15 x 11.

183

J. B. C. COROT (deceased).

Landscape.

20 x 15.

184

JOHN CONSTABLE (deceased).

English Landscape.

24 x 26.

185

E. BERNE-BELLECOUR.

The Prisoner.

25 x 39.—Dated 1882.

186

W. A. BOUGUEREAU.

Italian Mother and Child.

17 x 22.

187

JEAN FRANÇOIS MILLET (deceased).

Gathering Beans.

(The artist's mother, and cottage where he was born.)

12 x 15.

188

EUGÈNE DELACROIX (deceased).

Tiger and Serpent.

16 x 12.—Dated 1862.

189

LUDWIG KNAUS.

The Hunter's Repast.

19 x 24.—Dated 1867.

190

N. V. DIAZ (deceased).

Holy Family.

20 x 27.—Dated 1853.

191

JEAN BAPTISTE ROBIE.

Flowers and Strawberries.

20 x 28.

192

FERDINAND ROYBET.

The Connoisseurs.

26 x 32.—Dated 1883.

193

CONSTANTINE TROYON (deceased).

Going to the Fair.

34 x 24.

194

ALFRED STEVENS.

Conversation.

20 x 29.—Dated 1881.

195

ÉMILE VAN MARCKE.

On the Cliffs.

38 x 28.

196

EUGÈNE FROMENTIN (deceased).

Turkish Washer-Women.

13 x 10.

197

CHARLES F. DAUBIGNY (deceased).

On the Seine.

23 x 13.—Dated 1873.

198

CHARLES F. DAUBIGNY (deceased).

On the Marne.

23 x 13.—Dated 1873.

199

MARIANO FORTUNY (deceased).

The Rare Vase.

Water Color.

9½ x 13.—Dated 1870.

From the collection of the late John W. Wilson, of Paris.

200

J. G. MEYER VON BREMEN.

Evening Prayers.

15 x 20.—Dated 1883.

201

N. V. DIAZ (deceased).

Sunset after a Storm.

34 x 36.—Dated 1871.

202

JEAN FRANÇOIS MILLET (deceased).

Wood-Cutters.

25 x 32.

203

MLLE. ROSA BONHEUR.

Deer in Forest.

31 x 39.—Dated 1867.

204

ALBERTO PASINI.

Court Yard in Constantinople.

7 x 9.—Dated 1871.

205

JIMINEZ-Y-ARANDA.

Gossip.

27 x 19.—Dated 1883.

206

ADOLPHE PIOT.

The Young Wanderer.

34 x 51.

207

MAX RENTAL.

Norwegian Fisher's Dance.

41 x 30.

208

THÉODORE ROUSSEAU (deceased).

A Mound, "Jean De Paris."—Autumn in the Forest of Fontainebleau.

20 x 25.

From the collection of Baron Crabbe, Didier, and Laurent Richard.

209

L. ALMA-TADEMA.

Spring.

21 x 35.

When Winter's rage abates, when cheerful hours
Awake the Spring and Spring awakes the flowers,
On the green turf they careless limbs display,
And celebrate the mighty mother's day;
For then the hills with pleasing shades are crown'd
And sleeps are sweeter on the silken ground;
With milder beams the sun securely shines,
Fat are the lambs and luscious are the wines.

Let every swain adore her power divine,
And milk and honey mix with sparkling wine;
Let all the choir of clowns attend the show,
In long procession, shouting as they go;
Invoking her to bless their yearly stores,
Inviting plenty to their crowded floors.

Thus in the Spring, and thus in Summer's heat,
Before the sickles touch the ripening wheat,
On Ceres' call; and let the laboring hind
With oaken wreaths his hollow temples bind;
On Ceres let him call, and Ceres praise,
With uncouth dances and with country lays.

(*Georgics—Translated by John Dryden.*)

210

N. V. DIAZ (deceased).

The Bathers.

16 x 10.

211

JEAN FRANÇOIS MILLET (deceased).

Woman in Kitchen.

3 x 4½.

212

JULES DUPRE.

Morning.

28 x 21.

213

CONSTANTINE TROYON (deceased).

Pasturage in Normandy.

33 x 24.

214

ALBERTO PASINI.

Barracks at Constantinople.

31 x 25.—Dated 1882.

215

A. DE NEUVILLE (deceased).

Infantry.

16 x 20.—Dated 1884.

216

J. B. C. COROT (deceased).

Lake Nemi.

52 x 38.—Dated 1865

217

ADOLPHE SCHREYER.

An Arab Scout.

27 x 32.

218

LÉON PERRAULT.

A Flower Girl.

31 x 44.—Dated 1880.

219

OTTO GUNTHER (deceased).

The Pastor's Visit.

45 x 32.

220

JEAN FRANÇOIS MILLET (deceased).

The Spaders.

38 x 30.

221

JEAN LÉON GÉRÔME.

Coffee-House.—Cairo.

Bashi-Bazouks casting balls.

26 x 21.

222

ADOLPHE SCHREYER.

Wallachian Pack Horses.

36 x 25.

223

EUGÈNE FROMENTIN (deceased).

On the Nile, near Philæ.

43 x 24.—Dated 1871.

224

N. V. DIAZ (deceased).

Persian Woman and Child.

9 x 12.

225

A. G. DECAMPS (deceased).

The Walk to Emmæus.

18 x 12.

226

LUDWIG KNAUS.

The Country Store.

30 x 25.—Dated 1883.

227

J. L. E. MEISSONIER.

The Vidette, 1812.

20 x 17.—Dated 1883.

228

THÉODORE ROUSSEAU (deceased).

Twilight.

24 x 16.

229

JEAN J. HENNER.

La Source.

28 x 39.

From the Paris Salon, 1881.

230

ÉMILE VAN MARCKE.

Going to Pasture.

39 x 26.

From the collection of Laurent Richard.

231

J. G. VIBERT.

The Missionary's Story.

52 x 39.

From Paris Triennial Exhibition, 1883.

232

JULES DUPRÉ.

A Symphony.

39 x 27.

From the collection of M. Faure.

233

BENJAMIN VAUTIER.

Botanist at Lunch.

32 x 24.—Dated 1882.

234

JEAN FRANÇOIS MILLET (deceased).

The Spinner.

28 x 36.

235

JULES BRÉTON.

Communicants.

74 x 48.

Exhibited at the Paris Salon, 1884.

TRANSLATION OF A POEM BY JULES BRETON, ILLUSTRATING THIS PAINTING.

Among the fresh lilacs, and the new budding leaves,
In this spring-time that hums and smiles through the trees,
On this bright Sabbath day, maids with heavenly brows,
Marching onward to mass, beneath the young boughs:
Did you take from the sky, to commune for God's pleasure,
Your robes of pure white where quivers the azure?

Thus so would I think from your costumes so light
That bloom with the day, like the snow and as bright;
By the vapory veil, with its misty-like flounces,
By your virginal lips, and your sweet modest glances;
By your nosegays of gold, attached to your tapers,
And the heavenly light that illumines your faces.

How each thing around both greets you and blesses;
The mossy thatched roofs have enameled their ridges;
They curve rounding down to contours most supple;
The soft, tender grass does everywhere sparkle:
Still wet by the morn, its white dew breathing odors,
It unrolls to your feet its velvety borders.

Your folds of gauze in the breeze make angelic pinions,
Less white are the doves on the barn's lofty crestings;
Less pure is the hawthorn, with its balmy branches;
Thus onward you go to the old chapel's porches;
Where girdled by lindens the church bell is tolling,
While the sun on the tower its corners is gilding.

And spotless you go. The portal unfolds,
Your heart stronger beats, the bell louder tolls;
The aged, quite moved, at the tower's base centre;
The door opens wide. Go, gentle maids, enter;
And then from the burning ends of your nun's tapers,
Let bright stars of love float out with its vapors.

Ecstasy! holy fear of mystical raptures
When with your fingers quiver the hymnal's pages
In singing! O sweet tender Jesus, descend!
Ah! come, Divine Spouse, and with our soul blend.
The Host seems to tremble in the hands of the priest,
As seen through the whirl of the incense's mist.

Receive in his body the Lord of the earth;
Daughters, you ignore his mysterious worth;
And to him prefer, resuscitated being
The beautiful crucifix, on the hill dying;
You love its fair forehead, that's torn by the thorn,
And the bleeding wound on its holy side shown.

And above all, you love the child's rosy face,
Bathed, as the fair lamb, in the gold of its fleece;
Who came with its smiles, at the side of your cribs,
And its little clear eyes, when you were all babes:
'Tis for this that you beam, is it not, maiden, say?
And palpitate in the church aisles while you stay.

Vainly all reason succeeds to dead faith.
And no recollection goes forth with your breath
That does not vibrate like a ray from the skies.
So sing, virgins, sing! The glad summer close lies:
Then autumn, whose ripe fruits will fall to the ground;
So to dying spring, let your first chant resound.

236

J. B. C. COROT (deceased).

Wood Gatherers.

63 x 44.—Dated 1875.

237

F. H. KAEMMERER.

Toast to the Bride.

42 x 29.

238

W. A. BOUGUEREAU.

Madonna, Infant Saviour, and St. John.

42 x 74.—Dated 1882.

239

CONSTANTINE TROYON (deceased).

Cow Chased by a Dog.

46 x 31.

240

ÉMILE VAN MARCKE.

The Mill Farm.

76 x 54.

ORIENTAL ART

CHINESE AND JAPANESE OBJECTS

SALE MONDAY AFTERNOON, MARCH 8,

BEGINNING AT 2.30 O'CLOCK.

AT THE AMERICAN ART GALLERIES.

OLD CHINESE PORCELAINS.

DECORATED IN BLUE, UNDER THE GLAZE.

242 LOTUS-SHAPED CUP, with bulb and figure inside, used by the Chinese in drinking a toast; when filled the figure rises above the surface, and disappears as the liquid diminishes.

243 SMALL VASE, bottled shaped, fluted in six compartments, painted in two shades of blue, melon vine bearing the fruit. Mark of the Yung-ching period, 1723–1736. Height 3½ inches.

244 SMALL VASE, bottle shape, with slender neck, symbolical designs painted in a light and dark shade of blue, crackled texture. Mark of the Kea-tsing period, 1522–1567. Height 4 inches, has carved stand.

245 TEA BOWL, painted inside and out, with dark blue, band extending around bowl of pierced ornaments, filled in with glaze, "Grains of Rice" effect. Seal-mark of the Keen-lung period, 1736–1795.

246 SMALL BOTTLE, with lizard in relief on neck, flowers and vines painted in dark blue.

247 SMALL COUPE, soft, creamy white texture, floral and vine designs painted in pale blue.

248 VERY SMALL BOTTLE, decorated similar to the above. Mark of the Yung-ching period, 1723–1736.

249 TALL CUP, semi-egg-shell texture, painting of landscape scene, figures, palaces, etc., in pale and dark blue. Mark of the Taou-Kwang period, 1821–1851.

250 SMALL BOTTLE, straight, octagonal shape, painted in dark blue, mandarin and other figures making offering to Deity, and clouds. Mark of the Keen-lung period, 1736–1795. Height 4½ inches.

251 TEA BOWL, semi-egg-shell texture, outside painted with delicate vine designs in pale blue and Arabic inscription in a darker shade. Mark of Yung-ching period, 1723–1736.

252 BOTTLE SHAPE VASE, landscape and mountain scenery, painted in deep blue. Height 8 inches, has carved stand.

253 CYLINDRICAL JAR, painted with dark blue arabesques and flowers, pierced designs filled in with glaze, "Rice Grains" effect. Height 6¾ inches, diameter 4½ inches.

254 LARGE BOWL, fluted lotus pattern, outer surface painted with figures, garden and interior scenes, and various plants in two shades of blue, figure of philosopher inside in medallion, border of floral designs and symbols. Mark of the Ching-Hwa period, 1465–1488.

255 CYLINDRICAL JAR AND COVER, painted in dark and light blue, floral, vine and mottled designs. Show mark. Height 8 inches, diameter 6 inches.

256 SMALL VASE, cylindrical bottle shape, with small neck, painted with fruit in dark blue, bands of flowers and arabesque designs. Height 5½ inches, has carved stand.

257 SMALL GINGER JAR, painted with dark opaque blue "hawthorn blossoms" in white reserve; has silver lid with the blossoms engraved and in relief. Height and diameter 6 x 4 inches.

258 SMALL VASE, straight beaker shape, with swelling centre and spreading at neck, painted with floral, leaf and other designs in pale blue. Height 3½ inches, has carved stand.

259 "HAWTHORN" GINGER JAR, deep blue ground with branches of hawthorn blossoms in white reserve, running up and down the jar. Height and diameter 9½ x 7½ inches, has carved teakwood stand and lid.

260 LARGE "HAWTHORN" JAR, tall, ovoid shape, pale blue ground, with branches of hawthorn blossoms in white reserve, running up and down the jar. Ring mark of the Kang-he period, 1661–1722. Height and diameter 15½ x 10½ inches, has carved teak-wood stand and lid.

261 VERY LARGE VASE, flat pilgrim bottle shape, bulging in centre of each face, painted with symbolical, floral and other designs in dark blue. Mark of the Keen-lung period, 1736–1795. Height and diameter 20 x 15 inches, has carved teak-wood stand.

OLD CHINESE PORCELAINS.

SINGLE OR "SOLID COLOR" SPECIMENS.

262 PLATE, fluted pattern, in design of chrysanthemum flower, rose color glaze covering entire surface, except where mark appears on bottom. Mark of Yung-ching period, 1723–1736. Diameter 7 inches, has stand made of fabric.

263 PLATE, similar in shape as above, powdered blue glaze of a deep hue. Mark of the Yung-ching period, 1723–1736. Diameter 7 inches, has stand made of Chinese fabric.

264 SMALL JAR, globular shape, *sang de bœuf* glaze, with lustrous over-glaze. Long-Yao specimen. Height and diameter 3½ x 5 inches, has stand.

265 VASE, gourd shape, with two lobes and slightly spreading neck, mirror black glaze. Height 9 inches, has carved stand.

266 GOURD-SHAPED VASE, lion head and ring handles in relief at side of lower lobe, tea color glaze of a light shade. Seal mark of the Keen-lung period, 1736–1795. Height and diameter 8½ x 7 inches, has carved stand.

267 BOTTLE VASE, globular body with tall slender neck, ribbed design, metallic or "iron rust" glaze. Height 9 inches, diameter 5 inches, has carved stand.

268 SMALL VASE, bottle shape, light turquoise glaze with metallic spots, small crackle beneath glaze. Height 6 inches, has carved stand.

269 OVOID BOTTLE-SHAPED VASE, spreading neck, pinkish glaze of the "peach blow" family. Seal mark of the Keen-lung period, 1736–1795. Height and diameter 8 x 4½ inches, has carved stand.

270 VASE, shape of three gourds adhering, triple neck, celadon glaze beneath lustrous over-glaze. Height and diameter 7 x 4 inches, has teak stand finely carved.

271 TEAPOT, graceful ovoid shape, coral red glaze of even quality. Height 6½ inches, has carved stand.

272 VASE, flat ovoid shape, with slender neck of fluted design, leaf ornaments for handles, turquoise blue glaze, minute crackle beneath. Height and diameter 10 x 6 inches, has carved stand.

273 OVOID BOTTLE-SHAPED VASE, lemon yellow glaze, with surface in imitation of lemon peel. Height and diameter 7½ x 5 inches.

274 BOWL AND COVER, semi-egg-shell texture, both bowl and cover covered with coral red glaze, lustrous over-glaze. Height and diameter 4 x 4¾ inches.

275 VASE, straight ovoid form, covered with a red glaze running into garnet and purple, edges being uncovered and showing crackle beneath over-glaze. Elephant heads and rings in relief for handles. Height and diameter 6 x 4½ inches, has carved stand.

276 BOTTLE VASE, cylindrical shape with small low neck, apple-green glaze, with bold crackle beneath. Height and diameter 7¾ x 4 inches, has carved stand.

277 OVOID SHAPE VASE, with low neck slightly spreading at top, covered with "peach-blow" glaze, running into a darker shade on reverse side. Height and diameter 11½ x 5 inches.

278 CYLINDRICAL VASE, slightly ovoid, *sang de bœuf* glaze running down body and leaving neck almost devoid of the color, very lustrous over-glaze with iridescent effects. Height 6¾ inches, has carved stand.

279 BOTTLE VASE, ovoid shape with small neck, covered with tea-color glaze of a dark-green shade. Height and diameter 8 x 5½ inches, has fine stand.

280 LONG-YAO FIRE BOWL, *sang de bœuf* glaze on outer surface, showing white splashes with crackle beneath, metallic brown glaze inside with bold crackle beneath, has carved teak-wood high stand and cover, the latter having carved white jade stone ornament for handle. Height and diameter of coupe $3\frac{3}{4}$ x 6 inches.

From the collection of I Wang-ye, a Mandarin Prince.

281 SMALL BOTTLE, with fluted lobe at neck, glazed with color of veal's liver. Height 5 inches, has carved stand.

282 OVOID BOTTLE VASE, covered with a rich garnet color beneath a lustrous over-glaze, the low neck showing a brown crackle beneath the outer or lustrous glaze. Height and diameter 6 x $3\frac{1}{2}$ inches, has carved stand.

283 LOW FAT BOTTLE, semi-globular shape, with three engraved crests in low relief, and covered with a yellow metallic glaze, showing iridescent effects. Mark of the Seuen-tih period, 1426–1436. Height and diameter $3\frac{1}{2}$ x $4\frac{1}{2}$ inches, has teak-wood stand.

284 LARGE BOTTLE VASE, globular shape body with tall slender neck slightly spreading at top, entire outer surface of vase covered with a powdered blue glaze. Height and diameter $11\frac{1}{2}$ x 8 inches, has carved stand.

285 VASE, globular shaped bottle with tall neck, covered with *souffle* glaze of chicken's blood color, very lustrous over-glaze. Height and diameter 12 x 6 inches, has carved stand.

286 VASE, with globular body and spreading neck, covered with tea-color glaze, ornamentation of scroll and other designs carved in relief and applied with gold and bronze, double ring handles at neck. Has gold seal mark of the Keen-lung period, 1736–1795. Height and diameter 9 x 6 inches.

From the collection of Comte de Semalle, member of the French Legation at Pekin from 1873 to 1885.

287 TALL BOTTLE VASE, ovoid shaped with low neck, imperial yellow glaze, beneath which is a profuse incised ornamentation of birds, flowers, archaic designs, etc., has iridescent lustre. Height and diameter 14 x 8 inches.

288 OVOID VASE, with slender base spreading at bottom, celadon glaze with bold crackle beneath, and beneath which is two medallions of floral designs incised. Height 11 inches, diameter 3 inches.

289 LARGE VASE, fluted design, globular shaped body with bold flaring neck and base, the entire outer and inner surface covered with turquoise blue glaze, beneath which is a minute crackle. Height and diameter 10 x 8½ inches.

290 COVERED JAR, imperial yellow glaze, showing iridescent effects, ornamentation of jar and cover carved in low relief, bands of diaper, vine, trellis and other designs, griffin heads for handles and leaf-shaped ornaments for feet. Height and diameter 11 x 8 inches, has carved stand.

291 JAR-SHAPED VASE, of ovoid form with wide mouth, glazed with a dark mottled red color, shading into *sang de bœuf*. Height 11 inches, diameter 7 inches.

292 BOTTLE-SHAPED VASE, globular body with tall, slender neck, outer surface covered with a *souffle* glaze of pinkish hue of light and dark shades, running down and leaving top of neck white. Height and diameter 11½ x 6½ inches, has carved stand.

293 PILGRIM VASE, flat, circular, bottle-shaped, with handles at neck, tea-color glaze of a dark green shade. Seal mark of the Keen-lung period, 1736–1795. Height and diameter 10¼ x 8½ inches, has carved stand.

294 OVOID JAR, the outer and inner surface covered with a translucent celadon glaze, running around the neck of jar is a boldly modeled dragon in high relief. Height 8¾ inches, diameter 6 inches, has carved stand.

295 JAR-SHAPED VASE, globular body, with low, wide mouth neck, around the body carved in relief are flowers and vines, and on neck, leaf designs running upwards, entire outer and inner surface covered with turquoise blue glaze of light and dark shades. Seal mark of the Keen-lung period, 1736–1795. Height and diameter 9 x 9 inches.

296 VASE, bamboo design, celadon glaze of light translucent texture. Height 9½ inches.

297 BOTTLE-SHAPED VASE, globular body with tall neck spreading at top, light texture, covered with turquoise blue glaze, showing very minute crackle beneath. Height and diameter 14 x 8 inches, has carved stand.

298 TALL CYLINDRICAL VASE, Long-Yao specimen, covered with *sang de bœuf* glaze of exceptional quality. Height and diameter 18 x 7 inches, has carved teak-wood stand and cover.

299 BOTTLE VASE, with slender neck, gray pearl glaze with streaks of lavender, running around the neck and body of vase is a finely modeled lizard or dragon in bold relief and glazed in rose color. Height and diameter 11 x 5½ inches.

From the collection of Comte de Semalle, member of the French Legation at Pekin from 1873 to 1885.

300 LOW FAT BOTTLE, semi-globular shape, with three incised medallions or crests, verdigris green glaze with cloudings and mottles of red. Mark of Kang-he period, 1661–1722. Height and diameter 4 x 5 inches, has stand.

301 OVOID-SHAPED VASE, covered with a deep *sang de bœuf* glaze, neck of Oriental metal work in silver and gold. Height and diameter 9 x 4½ inches, including carved stand.

302 STRAIGHT CYLINDRICAL VASE, with slightly spreading neck and head of mythological beast in relief for handles, mustard yellow glaze with fine crackle, iridescent over-glaze. Height 8 inches, diameter 3½ inches, has carved stand.

303 LARGE BOTTLE VASE, globular body with long neck gracefully spreading at mouth, outer surface covered with mirror black glaze of great depth. Ring mark of Kang-he period, 1661–1722. Height and diameter 18 x 10 inches.

From the collection of Comte de Semalle, member of the French Legation at Pekin from 1873 to 1885.

304 BOTTLE VASE, similar shape as above, gray pearl glaze of very even quality. Height and diameter 15 x 9 inches.

From the collection of Count Kleczkowski of France.

305 SMALL VASE, ovoid shape with wide mouth, metallic or iron rust glaze. Height with stand 7½ inches.

306 BOTTLE VASE, globular form with very tall slender neck, outer surface covered with an olive green glaze of great iridescence. Height and diameter 12¾ x 5 inches.

307 LARGE VASE, ovoid shape with low flaring neck, glazed with turquoise blue, relief and incised ornamentation of figures of fish, mouse, Seal of happiness, flying bats, etc., ribs running around vase in black, pierced band around neck. Height and diameter, including carved stand, 16 x 8 inches.

From the collection of Comte de Semalle, member of the French Legation at Pekin from 1873 to 1885.

308 GOURD-SHAPED VASE, double lobe, imperial yellow glaze, with incised ornamentation of vine in green, and the gourds in white reserve. Height and diameter 9 x 4½ inches, has fine carved stand.

From the collection of Comte de Semalle, member of the French Legation at Pekin.

309 OVOID BOTTLE VASE, with low neck, and ornaments in imitation of bronze for handles, celadon glaze with bold crackle beneath. Height and diameter, with stand, 9 x 4 inches.

From the collection of Comte de Semalle, member of the French Legation at Pekin.

310 JAR-SHAPED VASE, basket-work pattern, with designs of coins in relief, celadon glaze. Mark of the Kea-King period, 1796–1821. Height and diameter 4½ x 7 inches.

311 LARGE BOTTLE VASE, graceful ovoid shape, with tall slender neck, covered with turquoise blue glaze, archaic floral and other designs incised and carved in low relief. Rams' heads for handles and raised ornaments as division lines dividing the ornamentation into four panels. Height 15 inches, diameter 10½ inches, has carved stand.

From the collection of Comte de Semalle, member of the French Legation at Pekin from 1873 to 1885.

312 VASE, globular shaped body, with tall cylindrical neck, imperial yellow glaze with incised ornamentation of plum tree in blossom, in green and purple glaze, on reverse side bamboo branches in green. Height and diameter 12½ x 8 inches.

CABINET OBJECTS IN CHINESE PORCELAINS.

313 TEA BOWL, semi-egg-shell texture, outer surface covered with apple green glaze. Seal mark of Kea-King period, 1796–1821.

314 SMALL COUPE, round form, outer surface covered with *sang de bœuf* glaze, has carved stand.

315 PERFUME BURNER, globular shape on three slender feet, scroll handles, covered with a gray crackle glaze, has carved teak-wood stand and cover. Height of all, 5½ inches.

316 WINE CUP, with fluted corners, outer surface of engraved white glaze, figure of Deity, storks, flowers, and deer painted in colors. Seal mark.

317 SMALL BOTTLE VASE, ovoid shape, with low neck, brown glaze, with metallic or iron rust effects. Height with stand, 5½ inches.

318 CUP AND SAUCER, egg-shell texture, with pink, "rose-back" glaze, ornamentation of flowers and butterfly in natural color enamels on inner surface.

319 VASE, double diamond shape, one lozenge decorated with dragon, floral, and other designs in *bleu de Nankin* beneath glaze, the other with similar designs in coral red applied over glaze. Height 5¼ inches.

320 BOTTLE VASE, globular body with long neck, apple green glaze, with faint crackle beneath at neck. Height 5 inches.

321 WINE CUP, semi-egg-shell texture, white glaze with ornamentation of crests in various colors of enamels applied over glaze. Seal mark of Taou-Kwang period, 1821–1851.

322 SNUFF BOTTLE, pure white texture, cylindrical shape, with low neck, decoration of five claw dragon and clouds, painted in coral red over glaze. Mark of Ching-Hwa period, 1465–1488.

323 BOTTLE VASE, semi-ovoid body with tall slender neck, outer surface covered with coral red glaze. Height 5½ inches, has carved stand.

324 OVOID BOTTLE, with low neck, outer surface covered with lavender color glaze. Height 5 inches, has carved teak-wood stand.

325 VASE, of turquoise blue glaze, ovoid shape with flaring neck. Height and diameter 8 x 4 inches.

326 PERFUME BURNER, Chinese porcelain, globular shape, on three legs, lion heads with rings in relief for handles, imperial yellow glaze with incised ornamentation of dragons and clouds, in green. Height, including carved teak-wood stand and cover, 6½ inches.

327 TEA BOWL, outer surface painted and enameled with deities, symbols, and inscriptions in various delicate colors. Mongolian seal mark.

328 COUPE, globular shape with wide mouth, scroll, arabesque and floral designs in gold and colors, on sea-green glaze. Keen-lung period, 1736–1795. Height and diameter, including carved stand, 3½ x 3 inches.

329 BOTTLE VASE, *flambe* glaze in reds, brown, purple, etc. Height 4 inches, exclusive of stand.

330 WINE CUP, outer surface of red glaze, with enameled ornamentation of branches of hawthorn blossoms, in white and other colors. Seal mark of Yung-ching period, 1723–1736.

331 BOTTLE VASE with cover, white glaze with basket design in green, and text panels in black. Height 3½ inches.

332 OVOID BOTTLE VASE, with slender neck, outer surface of mustard crackle glaze. Height and diameter 6½ x 3½ inches.

333 GLOBULAR JAR, with indented circle at top around neck, outer surface covered with gray pearl glaze. Mark of Kang-he period, 1661–1722. Height and diameter, including stand, 4 x 4 inches.

334 SMALL VASE, hexagonal shape, after the design of a Chinese garden seat, turquoise glaze with incised and relief ornamentation. Height 4¼ inches, has carved stand.

335 STRAIGHT VASE, with slight spreading neck, outer surface covered with rose *souffle* glaze. Height 5¼ inches, has carved stand.

336 GOURD-SHAPED VASE, dark blue glaze with gourd vine, gourds and flying bats carved in relief and painted in coral red, green and other colors. Height and diameter 6 x 3 inches.

337 SMALL BOWL, egg-shell texture, rose color, *souffle* glaze on outer surface, medallion of enameled fruit inside. "Rose-back" specimen.

338 DIMINUTIVE VASE, bottle shape, chrysanthemum flowers painted in blue beneath glaze.

339 WINE CUP, semi-egg-shell texture and pure white glaze. Mark of Taou-Kwang period, 1821–1851.

340 —— Another similar, same period.

SERIES OF CHINESE PORCELAINS.

"PEACH BLOW" OR "CRUSHED STRAWBERRY" COLOR.

341 VASE, of graceful ovoid shape with slender neck, slightly spreading at top, perfection in form, color and texture. Height, exclusive of carved stand, 8 inches, diameter 3 inches. Mark of the Kang-he period, 1661–1722.

The above from the private collection of I Wang-ye, a Mandarin Prince, has a world-wide reputation as being the finest specimen of its class in existence.

342 VASE, same shape and size as above specimen, glaze running into a darker shade. Height 8 inches, diameter 3 inches. Mark of Kang-he period, 1661–1722, has carved stand.

Companion to No. 341, and from the same private collection.

343 ROUGE BOX, with cover, round flat shape, mellow glaze and clear texture. Mark of Kang-he period, 1661–1722, has carved teakwood stand.

344 —— Similar Box, of same shape and size, equal quality of glaze and porcelain, slight difference in diffusion of color. Mark of Kang-he period, 1661–1722, has carved stand.

345 BOTTLE VASE, semi-globular shape with three incised medallions or crests, light shade of color, with dark specks. Mark of Kang-he period, 1661–1722. Height and diameter $3\frac{1}{2}$ x 5 inches, has carved stand.

From the private collection of the Mandarin Prince, I Wang-ye.

346 VASE, ovoid shaped body, with tall slender neck, top of which is mounted in silver and gold of Oriental design and workmanship, relief corrugated design at base of vase. Mark of Kang-he period, 1661–1722. Height 8½ inches, diameter 3½ inches, has carved teak-wood high stand.

347 BOTTLE-SHAPED VASE, with tall slender neck, dark shade of glaze covering the outer surface, dragon in green and in bold relief runing around lower part of neck. Height and diameter 8¾ x 3 inches. Mark of the Kang-he period, 1661–1722.

348 OVOID VASE, with tall slender neck, flaring at top, corrugated or chrysanthemum design at base of vase, glaze of crushed strawberry color of the light and dark shade. Mark of the Kang-he period, 1661–1722. Height and diameter 8¼ x 3½ inches, has carved stand.

349 VASE, similar shape as above, but neck made of gold and silver of Oriental design and workmanship; dragon in solid gold encircling neck, cloudings of greenish hue visible in glaze. Mark of the Kang-he period, 1661–1722. Height 8 inches, diameter 3½ inches.

350 SMALL VASE, of amphora shape, very even quality mellow glaze. Mark of the Kang-he period, 1661–1722. Height, exclusive of stand, 6 inches, diameter 2¼ inches.

From the private collection of the Mandarin Prince, I Wang-ye.

OLD CHINESE CLOISONNÉ ENAMELS.

351 SMALL VASE, with flaring base and neck, floral designs in Indian red, white and black enamels on blue ground, gilt-bronze dragons for handles, and carved gilt bands. Keen-lung period, 1736–1795. Height 7½ inches.

352 FIRE VASE, OR INCENSE BURNER, on tripod, floral and crest designs in Indian red, yellow, brown, green and white enamels on turquoise blue ground. Ming period. Height and diameter 3 x 5½ inches, has carved teak stand.

353 GOURD-SHAPED VASE, with handles shape of sceptre of longevity, floral designs in various old colors on blue ground, over which are distributed flakes of gold. Early Ming specimen. Height and diameter 11 x 8 inches.

354 PAIR OF VASES, tall ovoid shape with spreading necks, designs of flowers and fruits in red, green, blue, yellow, white and other colors of enamel on light blue ground, gilt bands top and bottom, and running around neck. Keen-lung period. Height and diameter 15 x 7½ inches. 2 pieces.

355 FIRE VASE, quadrangular shape, on feet, symbolic and floral designs in bright enamels in light green panels, and on turquoise ground, gilt divisions and engraved band at top. Keen-lung period, 1736–1795. Height and diameter 3¼ x 9 inches.

356 PAIR VASES, bottle shape, with fine tall slender necks, chocolate enamel ground, with vine designs running upwards, in blue, green and white enamels. Engraved mark of Ching-Hwa period, 1465–1488. Height and diameter 14 x 8 inches. 2 pieces.

357 SMALL BEAKER, archaic and floral designs in Indian red, yellow, dark green and blue, on turquoise ground, gilt-bronze ornaments on swelling centre. Ming period. Height and diameter 7¾ x 5 inches, has carved stand.

358 BOTTLE VASE, three gilt bronze lizards in bold relief running around body of vase, flower and vine designs in red, green, yellow and white enamels, on turquoise ground. Height and diameter 8½ x 7 inches, has carved stand.

359 INCENSE BURNER, with gilt elephant-head feet and handles, gilt and incrusted enamel stand and open work, and incrusted enamel cover. Mark of Keen-lung period, 1736–1795. Height and diameter, including stand, 14 x 7½ inches.

From the collection of Count Kleczkowski, of France.

360 WALL VASE, gourd design, turquoise blue enamel ground, with inscription in black, and flowers and symbols in red, green, yellow, white and dark blue. Height 9½ inches. Keen-lung period, 1736–1795.

361 OVOID VASE, with tall, slender neck and spreading base, gilt handles at neck, floral designs in old colors on a turquoise blue ground. Ming period. Height and diameter 13 x 4½ inches.

362 INCENSE BURNER, gilt and incrusted enamel, globular shape, with three feet and scroll handles, open work and gilt cover. Height and diameter 10 x 10½ inches, has carved teak-wood stand.

From the collection of Count Kleczkowski, of France.

363 SMALL VASE, ovoid form with low neck, three gilt rams' heads in relief on neck, floral designs in various colors of enamels on a base of very heavy gold bronze. Engraved mark of the Keen-lung period, 1736–1795. Height and diameter 5½ x 4 inches, has carved teak-wood stand.

From the collection of Comte de Semalle, member of the French Legation at Pekin from 1873 to 1885.

364 BEAKER VASE, with swelling centre and gilt bronze ornaments, archaic and floral designs in dark green, blue, black, yellow and red enamels on turquoise ground. Height and diameter 12 x 7 inches, has carved teak stand.

365 BUDDHISTIC COMMUNION SERVICE, tall wine tankard, and a cup and saucer, stork, water scene, crest, vine and other designs in gray enamel, gilt ornaments.

366 PAIR TALL CYLINDRICAL VASES, with low spreading necks, turquoise enamel ground with flowers, vases and other ornaments in various colors. Height and diameter 19 x 8 inches.

2 pieces.

367 LARGE INCENSE BURNER OR SACRED VESSEL, globular shape, on three feet, with cover, gilt handles and ornaments in relief, light blue enamel ground with archaic and other designs in Indian red, dark blue, black and white enamels. Ming period. Height and diameter 12 x 11 inches, including teak-wood stand.

368 VERY LARGE BEAKER VASE, with swelling body and bold flaring neck, groundwork of turquoise blue enamel, designs of five-claw dragons in red, yellow and white enamels. Height 30 inches, diameter 12 inches. Keen-lung period, 1736–1795.

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369 PAIR MODERN VASES, Japanese *cloisonné* enamel on copper, tall ovoid shape with spreading necks; on body of vase, designs of storks, chrysanthemum flowers, grasses, etc., in various enamels on turquoise blue ground, black necks with crests, vines, flowers and birds in bright colors. Height and diameter 18 x 8 inches.

2 pieces.

ANTIQUE AND MODERN BRONZES.

CHINESE AND JAPANESE SPECIMENS.

370 VASE, old Japanese, cylindrical shape on tripod, lizard handles, four figures of Deities in bold relief. Height and diameter 8½ x 3½ inches.

371 STATUETTE, old Japanese bronze, figure of boy on conch shell. Height 9½ inches.

372 VASE, old Chinese gold bronze, ovoid bottle shape with tall neck, dragon in bold relief encircling neck. Height and diameter 13½ x 6 inches.

373 TRAY, oblong shape, modern Japanese specimen, *repoussé* and incised ornamentation of leaves, flowers and butterfly, 9½ x 14 inches.

374 JAR, globular shape, with lacquered cover. Old Japanese specimen by Gorosa, *repoussé* and chiseled ornamentation, turtle of longevity, water, etc., brown *patine*. Height and diameter 5½ x 7 inches.

375 JAR AND COVER, cylindrical shape, spreading at neck. Old Japanese specimen, two bands running around jar, on which are the Mikado's private crest and imperial seal, dark brown *patine*. Height and diameter 8 x 7½ inches.

376 FLOWER VASE, globular shape, with spreading base and wide mouth, modern Japanese specimen, inlaid and ornamented in relief with gold, silver, and other metals, bold design of pine tree, aquatic bird, etc. Bronze shows interesting effect of mixture of lacquer with the molten metal. Height and diameter 11 x 12 inches.

377 JAR AND COVER, Japanese specimen, *repoussé* and incised designs of dragon, crests and archaic patterns, light brown *patine*. Height and diameter 6 x 7 inches.

378 TALL CYLINDRICAL VASE, modern Japanese silver bronze, relief and inlaid ornamentation in gold, silver, Gorosa bronze, and enamel, in one upright panel figure of Japanese philosopher, frog dancing, etc., on reverse side aquatic birds, grasses, etc., bands of archaic designs, flowers and arabesques. Height and diameter 17 x 10 inches.

379 BEAKER-SHAPED VASE, modern Japanese specimen of Gorosa bronze with avanturine *patine*, around body of vase is bold open-work design of dragon and clouds in Shakudo. Vase ornamented in relief with gold, silver, Shibu-ichi and Shakudo, designs of birds, turtles, symbols of longevity, flowers, etc. Height and diameter 22½ x 10 inches, including stand, which is wrought of same material as vase.

380 PAIR VERY LARGE VASES, modern Japanese bronze, tall ovoid shape with spreading neck and bases, ornamentation of chrysanthemum and other flowers in bold relief, in gold, silver, and other metals and lacquer, Damascened designs in gold on bands running around body of vases. Height and diameter 36 x 16 inches. 2 pieces.

These vases were designed by the late Christian Herter, Esq., of Herter Brothers, and made in Tokio under the personals upervision of the late K. Yaye of Japan, the highest artistic skill being engaged in their production, which occupied four years.

381 PAIR PEDESTALS, for above vases, carved rosewood with octagon shaped tops, which are inlaid with panels of metal work of Japanese designs. Height and diameter 42 x 15 inches. 2 pieces.

Designed and made to order by Messrs. Herter Brothers. Panels of metal work by Messrs. Tiffany & Co.

SPECIMENS OF JADE, AGATE, CRYSTAL, ETC.

382 CUP AND COVER, mottled white jade, with emerald green spots. Height and diameter 3½ x 4½ inches.

383 SMALL VASE OR ORNAMENT, agate of clouded white color, carved design of fungus and persimmon fruit; has stand.

384 ORNAMENT, in white jade stone. Two mandarin ducks, eating lotus flowers; has carved stand. 3 x 3 inches.

385 SMALL COUPE, of agate, globular shape, fluted design. 2 x 2¼ inches.

386 CUP, of smoky brown rock crystal, two birds and branch of blossoms carved in relief. 2 x 3 inches. Has carved teakwood stand.

From the collection of Count Kleczkowski, France.

387 SNUFF BOTTLE, of smoky brown agate, flat shape. 2 x 2 inches. Has stand.

From the collection of Count Kleczkowski, France.

388 VERY SMALL ORNAMENT, in jade, frog in *Feï-tsouei* on lotus leaf.

389 CUP, with two handles, in white jade, outer and inner surface carved in low relief with floral designs, thin texture. Height and diameter 2 x 4 inches, has carved teak stand.

390 SMALL VASE, of carnelian, carved bamboo design, with relief ornamentation of flowers and bamboo leaves. Height 2½ inches, has stand.

391 BOX AND COVER, round, flat shape, dark green jade, with light and darker veins. 1¼ x 2½ inches, has carved stand.

392 BOWL, of gray jade, design of lotus leaf, with turtle in bold relief inside. 2½ x 7 inches.

393 ORNAMENT, in agate, pomegranate fruit. 2 x 1½ inches, has carved stand.

394 CUP, of lapis-lazuli, heavy texture. 2 x 2½ inches.

395 ORNAMENT, or ancestral tablet, of milky-white jade, specimen of intricate carving, suspended in teak-wood frame.

396 CUP, of red and white agate, designs of fungus carved in bold relief. 4 x 2 inches, has carved stand of teak wood.

397 SAUCER, of highly-polished agate. Diameter 4¾ inches.

398 KI-LEN, carved in gray white jade. 3 x 3 inches, has carved teak stand.

399 SMALL ORNAMENT, of white and pink carnelian, fungus design, with peach fruit carved in relief, with stand.

400 ORNAMENT, fish carved in red and white carnelian. 4 x 2 inches.

401 BOWL AND COVER, on stand, all of milky-white jade stone. Bowl of carved fluted design, stand of leaf design, elaborately carved. Height and diameter of all, 6½ x 4½ inches.

From the collection of Count Kleczkowski, France.

402 CUP, of agate, shape of Chinese peach, stem forming handle, milky-white and amber color. 2 x 4½ inches, has carved teak stand with plush mat.

403 VASE, of white and red carnelian, fungus design, with fruit and other ornamentation cut in relief. 4 inches high, has carved teak-wood stand.

404 SMALL VASE, or ornamental piece, carved in red Oriental amber, of dark tone, design of flower and fruit, carved ivory and teak-wood stand.

From the collection of Count Kleczkowski, France.

405 SMALL ORNAMENTAL PIECE, in gray-white jade. Vase with cover, stork and pine tree in relief. 4½ x 3 inches, with stand.

406 TABLET, of agate, gray pearl and lavender color. 4 x 5 inches.

407 FLOWER VASE, of greenish-white jade, lotus leaf design, with bud and stem in relief. 6 x 5 inches, has carved teak stand.

408 CUP AND SAUCER, of Oriental gold agate, delicate texture, highly polished.

From the collection of Count Kleczkowski, France.

409 FRAGMENT OF JADE STONE, specimen known as *Fei-tsouei* or jewel green jade, has carved teak-wood stand.

From the collection of Count Kleczkowski, France.

410 ORNAMENTAL PIECE, specimen of lapis-lazuli, carved in strong relief, and showing various metallic veins. 4½ x 3½ inches, has carved teak stand.

411 VASE, of milky-white jade, flat beaker shape, archaic and other designs carved in low relief. Height and diameter 4½ x 4½ inches, has stand.

412 SACRIFICIAL VESSEL, of carved rhinoceros horn, square spreading cup-shape, on four feet, lizards in relief for handles. 3½ x 5½ inches.

413 COVERED VASE, of white jade, square shape, with round corners, dragon head and ring handles, dragon and dragon crests in relief on cover. 4½ x 4 inches, exclusive of teak stand.

414 ORNAMENTAL PIECE, in crystal, frog on green jade leaf.

415 BOX AND COVER, of light green jade, circular shape, ornamentation of incised and pierced designs, inside of box spray of flowers carved in high relief. Height and diameter 2 x 4 inches, has carved teak-wood and plush stand.

From the collection of Count Kleczkowski, France.

416 TABLET, of serpentine or dark green jade, both sides carved in bold relief with mountain scenery, figures, rocks, water, etc., a scene from Chinese mythology. 6 x 8 inches, has carved teak-wood mounting and stand.

From the collection of Count Kleczkowski, France.

417 SHRINE GARNITURE, of carved Pekin or cinnabar lacquer, comprises incense burner, perfume box on stand, and two vases, all on oblong pedestal of carved Pekin lacquer.

418 CHINESE SACRIFICIAL VESSEL OR VASE, rhinoceros horn, elaborately carved, boating scene, foliage, cloud effects, etc., in bold relief. Height 5 inches, exclusive of carved teak-wood stand.

419 VASE, of white jade stone, carved in relief with floral and vine designs, and inlaid with jewels, silver and gilt mountings, ornamented with cloisonné enamel, engraved and pierced work. Height and diameter 10 x 3¼ inches.

SALE TUESDAY AFTERNOON, MARCH 9,

BEGINNING AT 2.30 O'CLOCK.

AT THE AMERICAN ART GALLERIES.

OLD CHINESE PORCELAINS.

DECORATED IN COLORS.

420 JAR-SHAPED VASE, painted with Moorish designs in Indian red, slight borders of pale green, chrysanthemum crest, arabesque and other designs in white reserve. Height and diameter 7 x 4½ inches.

421 WALL VASE, gourd design, coral red glaze, with enameled ornamentation of fruits, flowers, and insects, in natural colors. Height 7½ inches.

422 VASE, flat beaker shape, figures of mandarin lady and child, landscape and mountain scenery, etc., painted in medallions in various colors, light green glaze surrounding, on rough surface, scroll handles. Seal mark of Keen-lung period, 1736–1795. Height and diameter 8 x 4 inches.

423 PLATE, deep form, inner surface covered with yellow glaze, and ornamentation of flying birds, and plum trees in blossom, enameled floral designs on outer surface. Mark of Keen-lung period, 1736–1795. Diameter 9 inches.

424 SMALL VASE, ovoid shape, with slightly flaring neck, engraved white glaze with ornamentation of sprays of flowers, seal mark of Keen-lung period, 1736–1795. Height and diameter 8½ x 3 inches, has carved stand.

425 BOTTLE VASE, low, flat form, with tall slender neck, white glaze with quail painted in coral red, and bamboo trees and rock in blue enamel over the glaze. Height and diameter 9 x 4 inches, has carved teak-wood stand.

426 PIH-TING, hexagonal shape, light green glaze, with symbols, inscriptions, and flowers, in bright enamels and gold, gold seal mark of Kea-King period, 1796–1821. Height 5 inches.

427 LARGE BEAKER, mottled red ground, over which is painted blossoms and butterflies in black, green, red, and other colors. Height and diameter 15 x 8 inches.

428 VASE, pilgrim bottle shape, with scroll handles at neck, ornamentation of flowers and vines in blue beneath glaze, and coral red, yellow, green, and pink applied over glaze. Seal mark of Keen-lung period, 1735–1796. Height 7 inches.

429 PLATE, semi-egg-shell texture, in medallions on inner surface are sprays of flowers and butterflies, painted in blue beneath glaze, and various colors of enamels over glaze, similar ornamentation on outer surface, the blue and copper red being beneath the glaze. Mark of the Yung-Ching period, 1723–1736. Diameter 8 inches.

430 WALL VASE, gourd shape, with double lobe, between which is the representation of a ribbon as though tied around vase and forming handles, engraved sea-green glaze, with clouds in various enamels, 7 flying bats in coral red, and inscription in gold. Gold seal mark of Keen-lung period, 1736–1795. Height 7½ inches, diameter 5½ inches.

431 VASE, semi-egg-shell texture, ovoid shape, spreading at neck and base, painting of floral and vine designs in blue beneath glaze, groundwork of yellow enamel, which leaves the ornamentation in reserve. Height and diameter 10 x 5 inches.

432 BOTTLE VASE, ovoid shape, with low neck, covered with deep rose-color glaze, over which is an enameled ornamentation of vine and fruit in purple and two shades of green. Height and diameter 9 x 5 inches.

433 JAR, semi-egg-shell texture, ovoid shape, with wide mouth, vine, flowers, and birds painted in luminous greens and other colors. Mark of Yung-ching period, 1723–1736. Height and diameter 5 x 4 inches, has carved teak-wood stand.

434 TEA-CANISTER, straight flat shape, with small neck, side panels ornamented with peonies, magnolias, blossoms, etc., in pink, white, coral red, and other colors, edges decorated in imitation cloisonné enamel to match lid, which is of that workmanship on bronze. Signed with seals and Chinese characters. 6 x 7 inches, exclusive of carved stand.

435 BOTTLE VASE, globular body, with tall slender neck, outer surface covered with coral red glaze, over which is an ornamentation of floral and vine designs in bright enamels. Seal mark of the Keen-lung period, 1736–1795. Height and diameter 12 x 7 inches.

436 LARGE VASE, ovoid shaped body with flaring neck, decorated with figure of priest, mandarin and children, pine tree, etc., painted in bright greens, red and other colors, all applied over glaze. Height and diameter 15¾ x 8 inches, has carved stand.

437 VASE, globular body with slender neck spreading at top, decoration in coral red, of five-claw dragon, phœnix, sprigs of flowers and fruit, gilt band top and bottom. Seal mark of Taou-Kwang period, 1821–1851. Height 11½ inches, diameter 6 inches, has carved stand.

438 BOTTLE VASE, canteen shape, yellow iridescent glaze with painting of a flowering plant in blue beneath glaze and in reserve. 7 x 6 inches, exclusive of carved teak-wood stand.

439 CYLINDRICAL VASE, hexagonal shape, with horizontal incised division lines, scolloped neck, light yellow glaze, on which is painted lotus plants in bloom, plum tree in blossom, chrysanthemum flowers, birds, etc., in low tones of violet, greens, black, etc. Height 10 inches, diameter 4 inches, has carved stand.

440 TALL CYLINDRICAL VASE, covered with a pale blue glaze, with cloud effects in a darker shade, ornamentation of sprigs of flowers and blossoms in bright enamels. Seal mark of Keen-lung period, 1736–1795. Height and diameter 15½ x 7 inches.

441 BOTTLE VASE, low circular body with tall slender neck, around the body are four medallions in which are painted landscape views, ornaments and symbols, on neck and between medallions are arabesque and diaper designs in green, red and violet enamels, on the neck and at the base of same are 7 seal marks in violet and red, beneath body of vase on speckled green glaze are detached flowers in bright colors. Height 13 inches, diameter 9½ inches.

442 BEAKER, with bell shaped base and swelling center, profuse decoration of chrysanthemum flowers and vine designs in blue beneath glaze and green, red and yellow applied over glaze, bands and border of archaic and other designs in various colors and gold. Height and diameter, 14 x 7 inches.

443 VASE, ovoid shape with slender neck, light yellow glaze with iridescent effects, four-claw dragon, the precious pearl and clouds painted in blue beneath glaze and in reserve, green handles, engraved silver cap to neck. Mark of Kea-tsing Period. 1522–1567. Height and diameter 10½ x 4½ inches.

444 COVERED VASE, globular shape with cylindrical support and spreading base, outer and inner surface covered with imperial yellow glaze, decorated with ten five-claw dragons, precious pearls, clouds, etc., in bright enamels, coral or mandarin button surmounting cover. Height and diameter 11 x 6 inches, has carved stand of teak-wood.

445 PILGRIM BOTTLE VASE, sea-green glaze, with bold five-claw dragon in copper red on each face, clouds and water in blue beneath glaze, handles at neck. Seal mark of Keen-lung period. Height 12 inches, diameter 10 inches.

446 JAR-SHAPED VASE, decorated with colors of *famille Verte*, Chinese garden scene, female figures, pine tree, etc. Height and diameter 11 x 7 inches.

447 CYLINDRICAL VASE, with feet and pierced body of globular shape, clouded celadon glaze with decorations of archaic and floral designs in blue and gold, handles at neck. Height and diameter 13 x 6 inches.

448 VASE, of irregular shape, four panels decorated with landscape views, river scenery, etc., in colors, four with text, balance of outer surface and that of the inner, covered with a glaze in imitation of agate. Gold seal mark of Keen-lung period, 1736–1795. Height and diameter including carved stand, 8 x 7½ inches.

449 LARGE PLATE, bold decoration of lotus plant and flowers and flying birds in bright green, red, yellow and violet. Mark of the "Swastika" Cross of Buddha. Diameter 13 inches.

450 CYLINDRICAL VASE, tall shape with flattened sides, on each of which are Chinese landscape and mountain scenery, figures, mythological subjects, etc., painted in various colors of enamel, balance of vase covered with a dark blue glaze and ornamented with floral and vine designs in gold applied over glaze, gilt scroll handles at neck. Seal mark of Keen-lung period, 1736–1795. Height and diameter 18 x 8 inches.

451 BOTTLE VASE, ovoid shaped body with tall slender neck slightly spreading, vase decorated with boldly drawn five-claw dragon and sacred pearl in light green, blue, and coral red, bands of archaic and other designs in green, blue and red enamels. Mark of the Ching-hwa period, 1465–1488. Height and diameter 15½ x 8 inches, has carved stand.

652 VASE, ovoid shape with spreading neck and wide mouth, semi-egg-shell texture, on body painted in bright enamels are peony, chrysanthemum and other flowers, trees in blossoms and rocks, neck and base glazed with imperial yellow and ornamented with flowers, fruits, vines and symbols in brilliant enamels, inscriptions in gold. Seal mark of the Kea-king period, 1796–1821. Height and diameter 12 x 7½ inches.

453 GOURD VASE, with two lobes, the upper one with tapering neck, covered with sea-green glaze and ornamented with floral designs, inscriptions, etc., in red, yellow, dark blue, white, pink and other enamels and gold. Height and diameter 12 x 7 inches, has carved teak-wood stand.

From the collection of Count Kleczkowski, France.

454 JAR AND COVER, ovoid shape, glazed with deep rose-color, and ornamented with flowers, trees in blossom, butterflies, birds, symbols, and other designs in various colors of enamel applied in low relief over the glaze. Height and diameter 16 x 9 inches.

455 —— Another, similar.

456 —— Another, same.

457 PAIR BEAKERS, glazed and decorated to match above jars. Height and diameter 14 x 7½ inches.

The above five pieces from a Garniture.

458 CYLINDRICAL VASE, with low, spreading neck, body decorated with minature painting of landscape, water view and mountain scenery, boating parties in boats of dragon design, mandarins and children on balcony viewing same, etc., a festive or ceremonial subject, neck and base of yellow-green ground, with floral and vine designs in various colors. Seal mark of the Kea-King period, 1796–1821. Height and diameter 11 x 6 inches, has carved teak-wood stand.

459 LARGE GOURD SHAPED VASE, double lobe, on which are painted in bright colors processions of Chinese children carrying banners and symbols and playing musical instruments; trees in blossom, garden scenes, rocks, etc. Seal mark. Height 22 inches, diameter 12 inches, has carved teak-wood stand.

460 MANCHOU VASE, ovoid shape with graceful neck, gold ground with decorations of melon vine bearing the fruit, flowers, blossoms, and butterflies, all painted in enamels of the natural colors and applied over glaze, bands at neck and base of Grecian design in light and dark blue enamel. Mark of the Keen-lung period, 1736–1795. Height 16 inches, diameter 8 inches, has carved stand.

From the collection of I Wang-ye, a Mandarin Prince.

461 LARGE BEAKER, painting of Chinese interior and garden scenes, mandarin ladies, children playing, pine and willow trees, etc., in colors of *famille verte.* Ring mark of the Kang-he period, 1661–1722. Height and diameter 29 x 12 inches.

448 VASE, of irregular shape, four panels decorated with landscape views, river scenery, etc., in colors, four with text, balance of outer surface and that of the inner, covered with a glaze in imitation of agate. Gold seal mark of Keen-lung period, 1736–1795. Height and diameter including carved stand, 8 x 7½ inches.

449 LARGE PLATE, bold decoration of lotus plant and flowers and flying birds in bright green, red, yellow and violet. Mark of the "Swastika" Cross of Buddha. Diameter 13 inches.

450 CYLINDRICAL VASE, tall shape with flattened sides, on each of which are Chinese landscape and mountain scenery, figures, mythological subjects, etc., painted in various colors of enamel, balance of vase covered with a dark blue glaze and ornamented with floral and vine designs in gold applied over glaze, gilt scroll handles at neck. Seal mark of Keen-lung period, 1736–1795. Height and diameter 18 x 8 inches.

451 BOTTLE VASE, ovoid shaped body with tall slender neck slightly spreading, vase decorated with boldly drawn five-claw dragon and sacred pearl in light green, blue, and coral red, bands of archaic and other designs in green, blue and red enamels. Mark of the Ching-hwa period, 1465–1488. Height and diameter 15½ x 8 inches, has carved stand.

652 VASE, ovoid shape with spreading neck and wide mouth, semi-egg-shell texture, on body painted in bright enamels are peony, chrysanthemum and other flowers, trees in blossoms and rocks, neck and base glazed with imperial yellow and ornamented with flowers, fruits, vines and symbols in brilliant enamels, inscriptions in gold. Seal mark of the Kea-king period, 1796–1821. Height and diameter 12 x 7½ inches.

453 GOURD VASE, with two lobes, the upper one with tapering neck, covered with sea-green glaze and ornamented with floral designs, inscriptions, etc., in red, yellow, dark blue, white, pink and other enamels and gold. Height and diameter 12 x 7 inches, has carved teak-wood stand.

From the collection of Count Kleczkowski, France.

454 JAR AND COVER, ovoid shape, glazed with deep rose-color, and ornamented with flowers, trees in blossom, butterflies, birds, symbols, and other designs in various colors of enamel applied in low relief over the glaze. Height and diameter 16 x 9 inches.

455 —— Another, similar.

456 —— Another, same.

457 PAIR BEAKERS, glazed and decorated to match above jars. Height and diameter 14 x 7½ inches.

The above five pieces from a Garniture.

458 CYLINDRICAL VASE, with low, spreading neck, body decorated with minature painting of landscape, water view and mountain scenery, boating parties in boats of dragon design, mandarins and children on balcony viewing same, etc., a festive or ceremonial subject, neck and base of yellow-green ground, with floral and vine designs in various colors. Seal mark of the Kea-King period, 1796–1821. Height and diameter 11 x 6 inches, has carved teak-wood stand.

459 LARGE GOURD SHAPED VASE, double lobe, on which are painted in bright colors processions of Chinese children carrying banners and symbols and playing musical instruments; trees in blossom, garden scenes, rocks, etc. Seal mark. Height 22 inches, diameter 12 inches, has carved teak-wood stand.

460 MANCHOU VASE, ovoid shape with graceful neck, gold ground with decorations of melon vine bearing the fruit, flowers, blossoms, and butterflies, all painted in enamels of the natural colors and applied over glaze, bands at neck and base of Grecian design in light and dark blue enamel. Mark of the Keen-lung period, 1736–1795. Height 16 inches, diameter 8 inches, has carved stand.

From the collection of I Wang-ye, a Mandarin Prince.

461 LARGE BEAKER, painting of Chinese interior and garden scenes, mandarin ladies, children playing, pine and willow trees, etc., in colors of *famille verte*. Ring mark of the Kang-he period, 1661–1722. Height and diameter 29 x 12 inches.

448 VASE, of irregular shape, four panels decorated with landscape views, river scenery, etc., in colors, four with text, balance of outer surface and that of the inner, covered with a glaze in imitation of agate. Gold seal mark of Keen-lung period, 1736–1795. Height and diameter including carved stand, 8 x 7½ inches.

449 LARGE PLATE, bold decoration of lotus plant and flowers and flying birds in bright green, red, yellow and violet. Mark of the "Swastika" Cross of Buddha. Diameter 13 inches.

450 CYLINDRICAL VASE, tall shape with flattened sides, on each of which are Chinese landscape and mountain scenery, figures, mythological subjects, etc., painted in various colors of enamel, balance of vase covered with a dark blue glaze and ornamented with floral and vine designs in gold applied over glaze, gilt scroll handles at neck. Seal mark of Keen-lung period, 1736–1795. Height and diameter 18 x 8 inches.

451 BOTTLE VASE, ovoid shaped body with tall slender neck slightly spreading, vase decorated with boldly drawn five-claw dragon and sacred pearl in light green, blue, and coral red, bands of archaic and other designs in green, blue and red enamels. Mark of the Ching-hwa period, 1465–1488. Height and diameter 15½ x 8 inches, has carved stand.

652 VASE, ovoid shape with spreading neck and wide mouth, semi-egg-shell texture, on body painted in bright enamels are peony, chrysanthemum and other flowers, trees in blossoms and rocks, neck and base glazed with imperial yellow and ornamented with flowers, fruits, vines and symbols in brilliant enamels, inscriptions in gold. Seal mark of the Kea-king period, 1796–1821. Height and diameter 12 x 7½ inches.

453 GOURD VASE, with two lobes, the upper one with tapering neck, covered with sea-green glaze and ornamented with floral designs, inscriptions, etc., in red, yellow, dark blue, white, pink and other enamels and gold. Height and diameter 12 x 7 inches, has carved teak-wood stand.

From the collection of Count Kleczkowski, France.

454 JAR AND COVER, ovoid shape, glazed with deep rose-color, and ornamented with flowers, trees in blossom, butterflies, birds, symbols, and other designs in various colors of enamel applied in low relief over the glaze. Height and diameter 16 x 9 inches.

455 —— Another, similar.

456 —— Another, same.

457 PAIR BEAKERS, glazed and decorated to match above jars. Height and diameter 14 x 7½ inches.

The above five pieces from a Garniture.

458 CYLINDRICAL VASE, with low, spreading neck, body decorated with minature painting of landscape, water view and mountain scenery, boating parties in boats of dragon design, mandarins and children on balcony viewing same, etc., a festive or ceremonial subject, neck and base of yellow-green ground, with floral and vine designs in various colors. Seal mark of the Kea-King period, 1796–1821. Height and diameter 11 x 6 inches, has carved teak-wood stand.

459 LARGE GOURD SHAPED VASE, double lobe, on which are painted in bright colors processions of Chinese children carrying banners and symbols and playing musical instruments; trees in blossom, garden scenes, rocks, etc. Seal mark. Height 22 inches, diameter 12 inches, has carved teak-wood stand.

460 MANCHOU VASE, ovoid shape with graceful neck, gold ground with decorations of melon vine bearing the fruit, flowers, blossoms, and butterflies, all painted in enamels of the natural colors and applied over glaze, bands at neck and base of Grecian design in light and dark blue enamel. Mark of the Keen-lung period, 1736–1795. Height 16 inches, diameter 8 inches, has carved stand.

From the collection of I Wang-ye, a Mandarin Prince.

461 LARGE BEAKER, painting of Chinese interior and garden scenes, mandarin ladies, children playing, pine and willow trees, etc., in colors of *famille verte*. Ring mark of the Kang-he period, 1661–1722. Height and diameter 29 x 12 inches.

493 BOTTLE VASE, ovoid shape with slender neck, Chinese porcelain, yellow glaze, with four-claw dragon, dark green, red and blue, clouds in bright enamels. Height 8 inches.

494 PERFUME BURNER, Chinese porcelain, globular shape on three feet, and with handles, turquoise blue glaze with incised dragons and clouds beneath. Height and diameter 4 x 4½ inches.

495 JAR SHAPED VASE, Chinese porcelain, outer surface covered with iridescent yellow green glaze, bold crackle beneath and extending through the porcelain. Height 4½ inches, diameter 3 inches.

496 WINE CUP, Chinese porcelain, semi-egg-shell texture, pure white glaze, on outer surface in colored enamels mandarin lady, and sprig of blossoms. Seal mark of the Yung-ching period, 1723–1736.

497 GOURD VASE, Chinese porcelain, double lobe shape, outer surface covered with coral red glaze. Height and diameter 5½ x 4 inches.

498 SMALL BOTTLE VASE, globular body with slender neck, Chinese porcelain, camellia green glaze, with minute crackle beneath. Height 4½ inches, has carved stand.

499 BEAKER VASE, low form, Chinese porcelain of light texture, outer surface of yellow glaze, with incised ornamentation of five-claw dragons, clouds, etc., beneath. Height and diameter 3½ x 3½ inches.

500 SMALL VASE, or snuff bottle, cylindrical shape, with low neck, Chinese porcelain of soft paste and crackled, surface covered with a light pink glaze, over which are plum tree in blossom, numerous birds and flowers, painted in various colors, has carved stand.

501 VASE, jar shape, with head and ring ornaments in relief for handles, Chinese porcelain, outer and inner surface covered with dark lavender color glaze, beneath which is a bold crackle. Height and diameter 5½ x 4½ inches.

502 BOTTLE VASE, ovoid body with slender neck spreading at top, Chinese porcelain, mustard yellow crackle glaze, with iridescent lustre. Height and diameter 5½ x 3 inches.

503 SPRINKLER, Chinese porcelain, globular body with tapering neck, outer surface covered with lavender color glaze. Mark of Kang-he period, 1661–1722. Height 7¾ inches, has carved stand.

504 VASE, ovoid shape, with low spreading neck, Chinese porcelain, semi-egg-shell texture, outer surface covered with brown metallic glaze and ornamented with flowers, magnolia tree in bloom, etc., in various enamels, applied over glaze. Height and diameter 7¾ x 3½ inches, has carved stand.

505 PERFUME JAR AND COVER, Chinese porcelain, decorated with flowers, vines and arabesques in red, blue, green, and other colors, the red and blue being beneath glaze. Height and diameter, exclusive of carved stand, 2½ x 3 inches.

506 BOTTLE VASE, ovoid body with slender neck, Chinese porcelain, decorated beneath glaze with four-claw dragon and symbolical designs in Nankin blue and brown. Mark of the Ching-hwa period, 1465–1488. Height and diameter 8 x 8½ inches.

507 PENCIL VASE, cylindrical shape, Chinese porcelain, decorated with garden and interior scenes, Mandarin figures, foliage, etc., in various colors. Height and diameter 4¾ x 3½ inches.

508 SMALL COUPE, globular shape, Chinese porcelain, soft paste and egg-shell texture, decoration of peach tree bearing fruit in green, red and bronze enamels, has carved stand.

509 BOWL AND COVER, of Chinese vermilion lacquer, fluted design, in representation of chrysanthemum flower, black medallions inside with engraved text. Gold seal mark of the Keen-lung period, 1736–1795.

510 BOWL AND COVER, of Chinese porcelain, same size and form as the above, and glazed in imitation of same. Gold seal mark of the Keen-lung period, 1736–1795.

511 PAIR WINE CUPS, Pekin enamel on copper, outer surface of lapis blue enamel with painting of hawthorn blossoms and bamboo branches in red, green, yellow, and white, inner surface of robin's-egg blue enamel. 2 pieces.

512 BOTTLE VASE, Chinese porcelain, ovoid shape with slender spreading neck, heavy texture, brown metallic glaze. Height and diameter, 7¾ x 3 inches.

513 SMALL BOWL, Chinese porcelain, inner and outer surface covered with *clair de lune* glaze with crackle beneath, has carved stand.

From the collection of Comte de Semalle, member of the French Legation at Pekin, 1873–1885.

514 VASE, Chinese porcelain, shape and design of chrysanthemum flower, stem and birds forming feet, *flambé*, celadon and brown glaze. Height and diameter 3 x 5 inches, has carved stand.

515 CYLINDRICAL VASE, with spreading base, Chinese stoneware, brown metallic glaze of great iridescence. Height 6¾ inches.

516 GOURD SHAPED VASE, Chinese porcelain, turquoise and violet glaze. Height and diameter 8 x 3½ inches.

517 OVOID JAR, Chinese porcelain, with pierced designs of flowers and vines filled in with the glaze, white semi-egg-shell texture. Height and diameter 6½ x 6 inches, has carved teak-wood stand and cover.

518 SMALL BEAKER, with swelling center, Chinese porcelain, heavy texture, outer surface covered with *sang de bœuf* glaze, neck mounted in Oriental silver work. Height and diameter, exclusive of carved wood stand, 6¼ x 3 inches.

519 CYLINDRICAL TEAPOT, Chinese ivory white porcelain, two lizards in relief forming spout and handle. Height and diameter 6½ x 6 inches.

520 GOURD VASE, Chinese porcelain, semi-egg-shell texture, imperial yellow glaze with flying bats in coral red, and vine and floral designs in bright colors, gilt bands running around neck. Seal mark of the Keen-lung period, 1736–1795. Height and diameter 7½ x 4½ inches.

From the collection of Comte de Semalle, member of the French Legation at Pekin, 1873–1885.

521 VASE, ovoid bottle shape with 9 necks, Chinese pottery, *clair de lune* glaze. Height and diameter 5½ x 4 inches, has carved stand.

From the same collection as above.

522 BOWL ON STAND, Chinese porcelain, egg-shell texture, outer surface of rose *soufflé* glaze, "Rose-back." Mark of the Taou-Kwang period, 1821–1851. Height and diameter 3½ x 4 inches.

From the collection of I Wang-ye, a Mandarin Prince.

523 VASE, amphora shape, Chinese porcelain, peach glaze with a verdigris green running over same, producing what is called "Frog-skin" effect. Mark of the Kang-he period, 1661–1722. Has gilt mounting at neck. Height 6¾ inches, diameter 2¾ inches, has carved stand.

From the same collection as above.

524 BOTTLE VASE, Chinese porcelain, semi-egg-shell texture, pure white glaze, entire outer surface covered with carved designs of basket work, leaf patterns running up neck, and band of Grecian design. Height and diameter 8½ x 5 inches, has carved teak stand.

525 AMPHORA SHAPED VASE, Chinese porcelain, outer surface covered with glaze of the color of "Ashes of Roses." Height and diameter, exclusive of delicately made stand, 6½ x 2 inches.

From the collection of I Wang-ye, a Mandarin Prince.

526 PAIR VASES, cylindrical shape with low necks, Chinese porcelain, mottled turquoise glaze with decoration of mountain scenery, Chinese figures, etc., painted in black, mounted in gilt bronze. By Houdabine of Paris. Height and diameter 12½ x 4½ inches. 2 pieces.

From the collection of Count Kleczkowski of France.

527 CYLINDRICAL VASE, Chinese pottery, gray crackle glaze with splashes of metallic brown and green. Height and diameter 9 x 4 inches.

528 OVOID VASE, with flat sides and low neck, Chinese porcelain, turquoise blue glaze, with ornamentation of symbols, clouds and other designs carved in low relief and gilt lizard handles at neck. Engraved seal mark of the Keen-lung period, 1736–1795. Height and diameter 9¼ x 5½ inches, has carved stand.

529 OVOID VASE, Chinese porcelain, egg-shell texture, rose pink *souffle* glaze of the "Rose-back" family. Height and diameter 8 x 3½ inches, which has carved stand.

From the collection of Prince I Wang-ye, a Mandarin Prince.

530 VASE, ovoid shape with spreading neck, Chinese porcelain, outer and inner surface covered with brown metallic glaze, bold crackle beneath. Height and diameter, including carved ivory stand, 9½ x 4½ inches.

From the collection of Count Kleczkowski of France.

531 PAIR MANCHOU VASES, bottle shape, Chinese porcelain, semi-egg-shell texture, perfection of decoration, magnolia tree in blossom, peonies and other flowers, rich plumaged birds, etc., painted in natural colors, inscription and seals in black and red. Height and diameter 8½ x 4½ inches, have carved teak-wood stands of lotus design. 2 pieces.

From the collection of Count Kleczkowski of France.

532 PAIR MANDARIN LANTERNS, Chinese porcelain, egg-shell texture, tall hexagonal shape with pierced band of Grecian design around the tops, panels painted in colors of *famille Verte*, Chinese historical and domestic scenes, interior views, mandarin figures, etc. Height and diameter 11½ x 7 inches, have carved wood and plush stands made by Messrs. Herter Brothers. 2 pieces.

From the Bing collection, Paris.

533 VASE, ovoid body with tall neck, Chinese glaze of canary yellow color, ornamentation carved in relief, in various glazes in imitation of lapis lazuli, green jade and tortoise shell, designs of bamboo tree, flowers and flying bird. Height 9½ inches, diameter 4½ inches, has carved teak-wood and plush stand.

From the collection of Count Kleczkowski of France.

534 VASE, of turquoise blue glaze, globular body with tall neck spreading at top. Engraved mark of Kea-King period, 1796–1821. Height and diameter 10½ x 6 inches.

535 BOTTLE VASE, globular body with tall slender neck, Chinese glaze of canary yellow color. Engraved mark of Kea-King period, 1796–1821. Height 8¾ inches, diameter 4½ inches.

536 LARGE BOTTLE VASE, Chinese porcelain, egg-shell texture, pure white glaze, with ornamentation carved in low relief, on body of vase floral and vine designs, and at neck leaves running upward. Height and diameter 12½ x 9 inches, has carved stand.

537 VASE, Chinese Pekin lacquer, ovoid shaped body with high neck spreading at top, entire outer surface ornamented with floral, vine, and other designs carved in relief, handle at neck, shape of sceptre of longevity. Height and diameter 11½ x 8 inches, has carved teak-wood stand.

ANTIQUE CHINESE PORCELAINS.

MISCELLANEOUS SPECIMENS.

538 BOTTLE VASE, ovoid shape with low neck, Chinese porcelain, wavy red ground with four five-claw dragons engraved in low relief. Mark of Yung-ching period, 1721–1736. Height and diameter 14 x 10 inches.

539 VASE, similar shape to above, Chinese soft paste, pure white glaze with profuse ornamentation, symbols, fruit, flying bats and inscriptions carved in relief. Height and diameter 13 x 8 inches, has carved stand.

540 LARGE BEAKER, with swelling center and wide mouth, Chinese porcelain, outer surface covered with *flambé* glaze, showing *sang de bœuf*, celadon, brown, purple and other colors, band of gold lacquer around neck. Mark of the Ching-Hwa period, 1465–1488. Height and diameter 15½ x 7⅞ inches, has carved teak-wood stand.

541 BOTTLE VASE, globular shaped body with low wide neck, around body two ribs and four ornaments of heads and rings in relief and glazed with celadon, outer surface of vase covered with celadon glaze, beneath which is a crackle, overlaid with *flambé* glaze of *sang de bœuf* and violet. Height and diameter 11 x 9 inches.

542 DISH, circular, deep form, Chinese porcelain, outer and inner surface covered with a mottled purple glaze. Diameter 11 inches.

543 LARGE PLATE, Chinese porcelain, circular, deep form, with pierced border, front and reverse side covered with a deep rose color *souffle* glaze. Seal mark of the Kea-King period, 1796–1821. Diameter 16 inches, has finely carved teak-wood stand.

544 SMALL DISH, scalloped edge, Chinese porcelain of heavy texture, covered with *flambé* glaze, colors purple and gray. Impressed seal mark, has carved teak stand of lotus design.

JAPANESE OBJECTS.

546 SMALL VASE, old Imari porcelain, jar on rock with flowers and plants in relief, decorated in colors.

547 JAR SHAPED VASE, Hirado or Shirato porcelain, pure white glaze and texture, decoration of bamboo branches in blue. Height and diameter 7¼ x 6 inches.

548 BOX AND COVER, of bamboo, ornamented in relief with pearl, ivory and metals, grape vine, grapes, and ants.

549 BOWL STAND, Japanese white metal, engraved ornamentation of vine designs and Tycoon's crests.

550 CYLINDRICAL VASE, outer surface of Soochow or cinnabar lacquer, carved in bold relief, with figures, foliage, mountain scenery, etc. Height and diameter 5 x 5¼ inches.

551 INCENSE BURNER, of Japanese bronze gilt, shape of temple drum on pedestal, chicken cock surmounting cover, engraved ornamentation of crests, birds, diaper patterns, flowers, etc. Height 9½ inches.

552 ORNAMENTAL PIECE, Dog Foo, of Shirato porcelain, pure white texture. Height and diameter 9 x 11 inches.

553 INCENSE BURNER, with cover, modern Satsuma ware, square shape with scroll handles, supported by figures of three Japanese boys, cover surmounted by Dog Foo, decoration of figures of Japanese warriors, vase of flowers, etc., painted in colors, groundwork of crests, lattice designs, etc., in various enamels and gold. Height and diameter 8½ x 6 inches.

554 PLAQUE, circular shape, black lacquer, ornamentation of branch of chestnut tree and burrs. Seal of artist in gold. Diameter 12 inches.

555 BOX AND COVER, of ivory, tall ovoid shape, outer surface ornamented with flowers, birds, and insects in gold lacquer, pearl, coral and ivory. Height and diameter 5½ x 3½ inches.

556 TEA JAR, Japanese earthenware, outer surface of "Raindrops" glaze. Height and diameter 4¾ x 4½ inches.

557 FIRE BOWL, Sedji ware, circular shape, on three feet, ornamentation of vine design carved in relief beneath celadon glaze, openwork cover of silver, design of chrysanthemum flowers, Mikado's private crest, etc. Height and diameter $5\frac{1}{2}$ x $5\frac{1}{2}$ inches.

558 BOWL STAND, black and avanturine lacquer, with ornamentation of flowers and vines in green, red and gold lacquer.

559 PERFUME BURNER, Japanese white metal, globular shape with engraved designs of vines and flowers, pierced or openwork cover. Height and diameter $3\frac{1}{2}$ x $3\frac{1}{2}$ inches.

560 TEA JAR, with cover, Satsuma ware, of creamy white texture, in two medallions are figures of Daimio lady and children, vase of flowers, etc., intervening space covered with diaper arabesques and other designs embossed in various colors and gold. Height and diameter 4 x $3\frac{1}{4}$ inches.

561 PERFUME BURNER, of Awata ware, in medallions are painted over one hundred minute figures of Japanese children playing games, etc., enamel fish beneath embossed net work, other portions ornamented with embossed designs. Height and diameter 4 x $3\frac{1}{2}$ inches.

562 PERFUME JAR AND COVER, modern Satsuma ware, ovoid shape, outer surface ornamented with figures of Japanese children at play, painted in colors and gold in various shaped panels, arabesques, diaper and floral designs embossed in gold and enamels, gilt Dog Foo surmounting cover. Height and diameter 5 x 3 inches.

CABINET OBJECTS

IN JAPANESE SILVER, GOLD LACQUER, OLD SATSUMA AND ROCK CRYSTAL.

563 BOX AND COVER, oblong shape, Japanese old lacquer, outer and inner surface of avanturine lacquer, on outside ornamentation of cherry trees in blossom and pine tree in gold lacquer and in relief. Height and diameter $3\frac{1}{4}$ x 5 inches.

564 PERFUME BOX, made of an egg-shell, outer surface ornamented with chrysanthemum flowers and grasses in gold lacquer, lining of gold lac.

565 Box and Cover, of solid silver, square shape with feet at corners and scroll handles, profusely ornamented on the outer surface with hand-chased designs of chrysanthemum flowers, on cover sprig of same flowers in relief, modern Japanese specimen, signed by artist. 4¼ x 6½ inches.

566 Bottle Vase, globular shaped body of fluted design, with long neck, old Satsuma ware of exceedingly fine creamy white texture, on body of vase painted in green, red, dark blue and gold, three Japanese hats, around top of neck neat band in blue enamel, gold and crimson. Height and diameter 7¾ x 4½ inches, has stand of hard wood, which bears the crest of the Prince of Kaga.

From the collection of the Prince of Kaga, presented by the Prince to a Japanese naval officer about 1820, from whose family it was obtained by Mr. R. Austin Robertson, of the American Art Association.

567 Crayfish, in Japanese bronze, exact reproduction, with movable joints, etc., has plush stand.

568 Box, of gold lacquer, made in shape of Japanese hut, the cover forming roof, box has two compartments, outer surface is of pure gold lacquer and ornamented with mountain scenery, coolies cultivating rice, birds, foliage, huts, etc., in low relief; inside of lid in round medallion figure of Japanese children formed in a ring, inner surface of avanturine lacquer, an old specimen. Height and width 5½ x 5½ inches.

569 Rock Crystal Ball and Silver Stand, ball of exceeding purity 4½ inches in diameter, silver stand of diamond shape on four slender legs with base. Cup or holder for ball, represents clouds through which is penetrating a gold dragon, stand engraved and ornamented in relief with the private or palace seal of the Mikado and other designs. Height and diameter of stand 12 x 9 inches, gold seal of maker beneath.

570 Drum Shaped Box, of pure gold lacquer, cover surmounted with chicken cock of same material, the shell of drum decorated in imitation of the veins of the wood, on each end dragon crests in low relief, box lined with silver. Height and diameter 9 x 5½ inches.

571 PERFUME JAR, of solid gold, silver and Shibu-ichi, on side panels in relief in gold, silver and Shakudo, figure of Japanese with sack into which mice with coin in their mouths are running, the subject a Japanese fable; on ends etched designs of birds, vines, etc., borders of diaper patterns and arabesques inlaid, on bottom of jar seal of maker, and floral designs inlaid in gold and silver on Shibu-ichi. Height and diameter $4\frac{1}{2}$ x $2\frac{3}{4}$ inches.

572 SAUCER, Japanese egg-shell porcelain, decorated with colored enamels, pine tree, flowering plants, birds, etc., has carved teak-wood stand.

573 PERFUME HOLDER, button shape, avanturine lacquer with bust of Buddhist priest in low relief.

574 PERFUME BOX, of gold and avanturine lacquer, shape of butterfly.

575 BOWL, old Satsuma ware, light brown crackled texture, outer surface covered with an ornamentation of chrysanthemum flowers, painted in red, dark blue, and light green enamels and gold, has metal rim. Height and diameter 3 x $4\frac{1}{2}$ inches.

576 PERFUME BOX, of old avanturine lacquer, horse-shoe shape on three slender feet, lattice work ornamentation over which is cherry tree in blossom, in gold and silver lacquer. Height $2\frac{5}{8}$ inches, has three compartments.

577 BUTTERFLY BOX, old gold and avanturine lacquer, lid delicately penciled. Height and diameter $1\frac{1}{2}$ x 4 inches.

578 GOURD VASE, old Satsuma ware, creamy white crackled texture, double lobe ornamented with chrysanthemum flowers, vines, and the Mikado's private crests in red, green, dark blue and gold. Height and diameter $7\frac{1}{2}$ x 5 inches, has carved teak-wood stand.

579 SQUARE BOX AND COVER, old avanturine lacquer, outer surface covered with butterflies, arabesques and other designs in gold and other lacquer in low relief. Height and diameter $3\frac{1}{2}$ x $3\frac{1}{2}$ inches.

580 TOBACCO POUCH, made in design of a mask carved in ivory, netsuke of same material, a grotesque mask, and a group of ivory masks for slide, cash pouch of Japanese chintz attached.

581 BOWL, old Satsuma ware, soft creamy white texture, on outer surface in three panels dogs Foo in gold, intervening space of crimson glaze, with ornamentation of flowers and vines in light blue, green and gold, Grecian border around top in same colors. Height and diameter 3¾ x 4 inches.

582 MINIATURE CABINET, of irregular shape, black lacquer with gold crest and vine decoration, silver mountings.

583 PERFUME BOX, old avanturine lacquer, lid ornamented with owl on rock, flowers, etc.

584 CUP AND SAUCER, old Chinese porcelain, decorated with blue beneath glaze, cup has outside covering of pierced work in white, border of saucer also pierced.

585 CYLINDRICAL VASE, of carved soapstone, in two panels, are Chinese landscape, mountain and water scenes in relief, dragon handles. Height and diameter 9 x 6 inches.

586 SMALL VASE, Chinese glaze, red with yellow streaks and clouds, ovoid shape. Height and diameter 6 x 4 inches.

587 WINE OR OIL VESSEL, old Persian bronze, *repoussé* and carved ornamentation of floral designs, animals, etc., silver lizard forming handle.

588 PAIR FLOWER POTS, Chinese porcelain, bamboo design, and celadon glaze, band running around with inscription in blue beneath glaze. Height and diameter 8 x 10 inches. 2 pieces.

JAPANESE IVORY CARVINGS.

589 GROUP OF THREE FIGURES, the central one being a female deity, on the right a Mandarin in an imperial robe seated on a treasure chest, to the left a man servant in kneeling posture holding a turtle with tail of long hair, the Japanese symbol of longevity, each figure being carved from the solid piece and showing high order of workmanship, the group is sold with a stand of Japanese hard wood, carved and ornamented with gold lacquer, the several sizes of figures are 9 x 4, 6 x 4 and 4 x 4½ inches.

590 SACRED ELEPHANT, surrounded by group of five children playing on musical instruments, all ornamented with gold lacquer, and inlaid with mother of pearl, coral, malachite and various metals. Height 6 inches, width 4½ inches.

591 GROUP OF THREE FIGURES, Mandarin lady, child, and priest, the latter kneeling and performing ceremonies over a skull in the foreground. A Japanese historical subject, mounted on black lacquer stand, ornamented with gold, outside measurement of all 7 x 7 x 4 inches.

592 —— ANOTHER GROUP, companion to the above, figures of Japanese children making offering of fruit to female deity, outside measure of stand and figures 7 x 7 x 4 inches.

593 GROUP OF TWO FIGURES, Japanese wood-cutter with load of fagots on his back, child presenting him with a peach. Height 7 inches, width 3½ inches.

594 MINIATURE SHINTO SHRINE, with silver and gold figure of the happy rice merchant. Japanese Symbol of Prosperity. Height and diameter 5 x 2½ inches.

595 GROUP OF MONKEYS. Height and width 4 x 4 inches.

596 COVERED VASE, cylindrical shape, being section of a tusk. On vase is carved in relief a Japanese mythological subject, figure of priests burning incense, through the clouds of smoke arising is seen a golden dragon, on other portions of vase pine tree, rocks, etc., surmounting cover, figure of Buddhist priest with scroll and incense burner, mounting of carved wood. Height and diameter of all 9 x 4 inches.

597 GROUP, five Japanese warriors in armor and armed with spears, lances, swords, and battle axe. Height and diameter 5¼ x 4 inches.

598 VASE, made from section of tusk, ornamented in relief with gold lacquer, pearl and ivory, figure of Daimio lady, plants, flowers and insects, mounted in carved wood. Height and diameter, 8 x 4 inches.

599 LARGE GROUP of five figures, Japanese mythological subject, robbers attempting to steal a golden shrine or temple piece frightened by goblins. Height and diameter 6 x 4½ inches.

600 GROUP, three figures, the long-legged and long-armed fishermen with devil fish. Height 4 inches.

601 SMALL GROUP, three skeletons quarreling, "the fight of death." Height 3 inches.

602 —— Another, Japanese playing with monkey. Height 2 inches.

603 —— Another, witch and temple bell. Height 2 inches.

604 —— Another, witch fighting a demon.

605 —— Another, two puppies.

606 —— Another, larger, equestrian figure crossing bridge, Japanese presenting an offering, serpent, etc., a Japanese historical subject. Height 3 inches.

607 —— Another, equestrian figure.

608 LARGE CARVING, Japanese with sack on his back made of a large lotus leaf and loaded with live toads of various sizes. Height 5 inches.

609 ORNAMENT OR VASE STAND, carved in relief and with pierced designs.

610 SMALL CARVING, small monkey carrying large peach.

611 SMALL VASE, or ornament, ornamented in relief with pearl lacquer, etc.

612 SMALL CARVING, designs of lotus plant and gourd vines intertwined, inside a gourd shaped ornament, which when opened shows intricately carved landscape views, figures, etc. Height and diameter $2\frac{1}{2}$ x $1\frac{1}{2}$ inches.

613 NETSUKE, two quail on an old bamboo hat.

614 —— Another, puppy playing with shell.

615 —— Another, mask, face of Japanese girl.

616 —— Another, group of masks and heads.

617 —— Another, priest punishing demon.

618 —— Another, cat stung by a dragon-fly.

619 —— Another, group of horses.

620 —— Another, group of masks.

621 —— Another, demons being stoned.

622 —— Another, Japanese boy with mask.

623 —— Another, Japanese children teasing a mouse.

624 —— Another, sacred elephant, inlaid ornamentation of pearl, coral, and metals.

625 —— Another, mask.

626 —— Another, dog Foo.

627 —— Another, chicken cock and hen.

628 —— Another, two demons quarreling.

629 —— Another, Japanese with gourd from which is issuing a horse, mythological subject.

630 —— Another, two monkeys.

631 —— Another, quail on rice head.

632 —— Another, two masks, grotesque.

633 —— Another, grotesque figure with movable head.

CARVINGS IN WOOD.

634 NETSUKE MASK, carved in wood, face of young Japanese girl.

635 —— Another, two masks, carved in wood.

636 SMALL GROUP, two turtles.

637 LARGE GROUP, turtle of longevity and two small turtles.

638 INCENSE BURNER, tall form, incense burner of globular shape supported by three tall slender legs, around each is a dragon encircling, and between them a ball of rock crystal, in bold relief on cover, figure of dog Foo with ball in his mouth, the whole mounted on a pedestal in which is inlaid a ring of white jade stone, the ornamentation besides being carved is of inlaid work in ivory, coral, and gold lacquer. Height 18 inches, diameter 5 inches.

639 ORNAMENTAL PIECE, Chinese figure reclining, jar and stump of tree forming vase, all mounted on stand. Height and diameter 9 x 7 inches.

A COLLECTION OF SNUFF BOTTLES.

640 COLLECTION OF ORIENTAL SNUFF BOTTLES—Two hundred and twenty-one specimens in carved jade stone, agate, rock crystal, lapis-lazuli, carved lacquer, cloisonné enamel, Chinese glazes, porcelains, metal work, etc., etc.; all are of rare quality and many of unique shape. The collection will be sold as a whole, including two exceedingly fine rosewood cabinets, with carved and applied ornamentation, made to order from special designs by Messrs. Herter Brothers.

The above includes a collection of Snuff Bottles formerly the property of Comte de Semalle, member of the French Legation at Pekin, 1873–1885, and as now formed the collection is acknowledged by connoisseurs to be the most complete and finest in the country.

ART IN STERLING SILVER

SALE WEDNESDAY AFTERNOON, MAR. 10,

AT 2.30 O'CLOCK.

AT THE AMERICAN ART GALLERIES.

STERLING SILVER WARE.

WITH FEW EXCEPTIONS MADE TO ORDER BY MESSRS. TIFFANY & CO.

641 INK STAND, design of a weight.

642 DESK TABLET, with pencil and eraser attached.

643 SPOON, Oriental design, gold lined, hand chased and applied ornamentation on handle.

644 —— Another, smaller, similar pattern.

645 PAIR BOTTLE STANDS, Oriental design, oxidized finish.

646 BUREAU SET, puff-box, and pair of cologne bottles, Oriental design, hand chased, and relief ornaments, tall slender shape.

647 HANGING VASE, Oriental design, hammered cylindrical shape, with gourd vine, gourds, and insects in relief.

648 BOWL, hammered design and oxidized, gold lined.

649 OLIVE TRAY, oblong shape, Oriental design, vine and insects in relief.

650 HAND MIRROR, mountings of hammered silver, *repoussé* and chased ornamentation.

651 SET INDIVIDUAL SALTS AND SPOONS, shell designs, gold lined, have fabric case. 24 pieces.

652 INDIVIDUAL PEPPERS, bull-dogs and Pugs, oxidized finish. 4 pieces.

653 TETE-A-TETE SET, Oriental design, "Niello" and copper inlaid, comprises teapot, sugar bowl, creamer and bowl.

654 COMPOTE, peacock design, *repoussé* and hand-chased ornamentation. 4 pieces.

655 PAIR CANDLESTICKS, Oriental design, tall form, hammered finish, with ornamentation of the Mikado's crest in relief in copper and gold. 2 pieces.

656 MATCH STAND, to match above.

657 OVAL TRAY, on feet, bamboo border, hand chased, ornamentation of chrysanthemum flowers, blossoms, bird, etc.

658 WINE CARRIAGE, gold lined, *repoussé* ornamentation, ram's head handle.

659 SET, teapot, sugar-bowl, creamer and bowl, Oriental design, *repoussé* ornamentation of ferns and flowers.

660 CHOCOLATE POT, to match above set.

661 BLACK COFFEE POT, to match above.

662 VASE, hammered pattern, with Japanese designs of fish, crab, grasses, etc., in applied metals, gold lined.

663 CREAM PITCHER, Oriental design, relief ornaments of grasses, birds, etc.

664 COLOGNE BOTTLE, Oriental design, gourds, vine and snail in relief, in various metals.

665 BRUSH TRAY, Japanese hammered design, etched and relief, ornamentation, fish, water-plants, etc.

666 INDIVIDUAL SET, salt, pepper and mustard, on tray, *repoussé* and chased ornamentation.

667 INDIVIDUAL PEPPERS, Oriental design, oxidized finish, fish and insects in applied metals. 4 pieces.

668 ANTIQUE PLAQUE, oval shape, *repoussé* ornamentation, "Music and Poetry."

669 INDIVIDUAL SALT STANDS AND SPOONS, Japanese shell pattern, gold lined, have fabric cases. 12 pieces.

670 LIQUEUR FLAGONS, Oriental design, chased, and *repoussé* ornamentation, bands of "Moku-me." 4 pieces.

671 CLARET TANKARD, very fine *repoussé* chased figures and vines.

672 ROUND TRAY, on feet, *repoussé* ornamentation, gold gilt, diameter 12 inches.

673 PAIR WINE COOLERS, tub shaped, with ring handles. 2 pieces.

674 VASE, Oriental design, ornamented in relief with various metals.

675 PAIR CANDLESTICKS, tall form, English pattern. 2 pieces.

676 ENGLISH QUEEN'S COIN TANKARD, bears the inscription, "This Tankard, weighing oz. 33-10, was made to receive 43 coins of England's Queen's."

677 BUREAU SET, Oriental design, puff box and two cologne bottles, hammered surface, with flowering plants, insects, etc., in applied metals.

678 TOILET CUP, Japanese design, gold lined, relief ornamentation of gourds, vines and insects.

679 TEA JAR, made in imitation of Japanese metal work, known as "Moku-me," or "Veins of the wood," has carved ivory group surmounting cover.

680 PAIR PUFF BOXES, Oriental design, hammered surface with relief ornamentation of insects, flowers, etc., in various metals. 2 pieces.

681 VASE, hammered design.

682 ANTIQUE KETTLE, *repoussé* chased ornamentation, with stand and lamp.

683 TANKARD, to match above.

684 SALAD DISH, oval shape, satin finish, with relief ornaments and gold gilt lined.

685 PAIR OVAL VEGETABLE DISHES, with covers, satin finish, flat chased and parcel-gilt ornamentation. 2 pieces.

686 OVAL ENTRÉE DISH, to match above.

687 PAIR ROUND VEGETABLE DISHES, with covers, to match the above. 2 pieces.

688 PAIR GRAVY BOATS, to match the above. 2 pieces

689 CLARET JUG, shape of duck, with crystal glass body and handle.

690 LIQUEUR FLAGON, Oriental design, gourd shape, hammered surface, with relief ornamentation of vines and insects in various metals and etched.

691 VASE, tall cylindrical shape, Japanese design, *repoussé*, inlaid and applied ornamentation, bears the palace or private crest of the Mikado. Height and diameter 11½ x 4½ inches.

692 SQUARE TRAY, on feet, *repoussé* chased border, 12 x 12 inches.

693 BLACK COFFEE POT, Oriental design, chrysanthemum and other flowers in very best style of *repoussé* chasing, under cut.

694 CREAMER AND SUGAR BOWL, to match the above, gold lined. 2 pieces.

695 ENTRÉE OR TERRAPIN DISH, Oriental design, hammered and water finished, with applied ornaments of leaves, insects, etc.

696 CLARET JUG, Oriental design, hammered finish, with applied ornamentation of grape vine in bearing.

697 ANTIQUE PLAQUE, circular form, with scalloped edge, *répousse* ornamentation, biblical subject in centre: "Noah entering the Ark." Diameter 15½ inches.

698 INDIVIDUAL BUTTER PLATES, gold finished, have case. 18 pieces.

699 INDIVIDUAL PEPPERS, hand chased ornamentation. 3 pieces.

700 CENTRE PIECE, gold lined, figures and shields in relief, very heavy. 24 x 15 x 8 inches.

701 SPICE MILL, chased and applied ornamentation.

702 EASEL MIRROR, mounted in *repoussé* silver and other metals, hammered finish and Japanese designs in relief.

703 OLD ENGLISH COASTERS, grape-vine pattern borders, engraved royal crest. Made by Hunt & Roskell, London. 4 pieces.

704 CLARET JUG, shape of walrus, crystal glass body.

705 WINE COOLER, Grecian pattern, *repoussé* chased ornamentation, straight shape on four feet, with side handles.

706 ANTIQUE PLAQUE, circular shape, *repoussé* ornamentation, of battle scene. Diameter 16½ inches.

707 LARGE VASE, tall cylindrical shape, Oriental design, hammered finish, *repoussé* ornamentation of flowering plant, gold gilt. Height and diameter 13½ x 5½ inches.

708 TANKARD, body made of a section of an ivory tusk, mountings of Japanese designs hand chased, boldly modelled Dragon forming handle, bottom of heavy crystal glass.

709 TANKARD, of Indian workmanship, ornamented with hunting scenes in bold *repoussé*.

710 TEA CANISTER, illustrating the Japanese difficult workmanship in metals of "Moku-me" or "veins of the wood," ivory Ki-lin surmounting cover, gold lined.

711 CENTRE DISH, for flowers or fruit, very elaborate chrysanthemum pattern, *repoussé* chased, ball feet, gold gilt lined. Length 26 inches, width 16 inches, height 7 inches.

712 LARGE PLATEAU, for above, bevelled mirror with chrysanthemum pattern mountings in *repoussé* chased. Length and width 26½ x 18 inches.

713 EPERGNE WITH DISH, the dish alone can be used as a fish dish, has chrysanthemum pattern border, stand of original design by Tiffany & Co. Height and width of all, 12¾ x 30 inches.

714 ROAST BEEF DISH, with well, heavy chrysanthemum pattern border and feet. 24 x 17 inches.

715 MEAT DISH, to match. 22 x 15½ inches.

716 —— Another. 20 x 14 inches.

717 —— Another. 18 x 13 inches.

718 —— Another. 16 x 11½ inches.

719 PAIR ROUND DISHES, to match. Diameter, 13 inches. 2 pieces.

720 ENTRÉE DISHES, to match, oval shape with handles. 16½ x 9. 2 pieces.

721 COMPOTE DISHES, to match above. 4 pieces.

722 SWEET-MEAT TRAYS, to match. 4 pieces.

723 SALT-STANDS, to match. 4 pieces.

724 ANTIQUE PLAQUE, oval shape, *repoussé* ornamentation, classical subject. 15½ x 11½ inches.

725 TEA SERVICE, Oriental designs in the very best style of *repoussé* chased under cut, ornamentation of chrysanthemum, lotus, and other flowers, pierced borders. Comprises tea-pot, black coffee-pot, covered sugar bowl, creamer, and bowl.

726 HOT WATER KETTLE, to match the above.

727 CHOCOLATE CUPS AND SAUCERS, Japanese design, hammered and water finish, ornamentation of vine and insects in applied metals. 6 pieces.

728 FINGER BOWLS, best style of *repoussé* chased ornamentation, pierced borders, gold finished. 18 pieces.

729 PLATES, to match above. 18 pieces.

730 FRAME, for dish as centre piece, Egyptian design of ornamentation. Diameter 10 inches.

731 COMPOTE DISHES, *repoussé* chased ornamentation, of chrysanthemum flowers, pierced medallions on standards, gold lined. 4 pieces.

732 ELABORATE CENTRE PIECE, with large bowl and six branches, and small dishes which are removable, made from original designs, *repoussé* and chased ornamentation, figures in bold relief, extreme outside measurement, 48 x 21 inches, by 17 inches high.

733 EWER AND BASIN, Oriental design, *repoussé* chased ornamentation of birds, branches, etc.

734 JAR, with cover and top handle, to match above.

735 PAIR CANDELABRA, for 12 lights each, old English *repoussé* pattern. Height 28 inches. 2 pieces.

736 PAIR CANDELABRA, for 9 lights each, similar pattern as above, but different arrangement of branches. Height 21 inches. 2 pieces.

737 SMALL TRAY, round shape on ball feet, Japanese pattern, mixture of various metals with the silver, ornamentation of two flying birds in gold, and silver moon beneath cloud effect. Height 9 inches.

738 TEASPOONS, Oriental pattern, hammered handles with applied ornaments. 6 pieces.

739 DESSERT SPOONS, Oriental pattern, each spoon being of different design, gold gilt bowls. 24 pieces.

740 DESSERT KNIVES, chased and Parcel-Gilt ornamentation. 24 pieces.

741 ANTIQUE SPOON, bold *repoussé* and gold gilt ornamentation.

742 RUSSIAN AFTER-DINNER COFFEE SPOONS, from the royal factory, St. Petersburg, Etruscan and enamelled jeweled ornamentation, gold finish, have case. 12 pieces.

743 SUGAR TONGS, to match above, design of stork, from same factory.

744 AFTER-DINNER COFFEE SPOONS, same make and pattern as above. 12 pieces.

745 AFTER-DINNER COFFEE SPOONS, "Moku-me" handles, gourd shape gold gilt bowls. 18 pieces.

746 GAME KNIVES, steel blades of scimeter shape, handles of silver in the best style of *repoussé* chased under cut. 12 pieces.

747 GAME FORKS, to match the above. 12 pieces.

748 SCONCES, or wall candlesticks, bold *repoussé* pattern. 4 pieces.

749 AFTER-DINNER COFFEE CUPS AND SAUCERS, "Moku-me" or "Veins of the wood" design. 18 pieces.

750 LIQUEUR CUPS, Oriental designs, match liqueur flagons, No. 670. 18 pieces.

751 PAIR ELABORATE CANDELABRA, for 6 lights each, ornamentation of scenes illustrating the life of the North American Indian, oxidized finish. Height 32 inches, spreading 17 inches. 2 pieces.

The above made to order by Messrs. Tiffany & Co. from designs, carefully studied from Catlin's North American Indian Portfolio, figures modelled by Augustus St. Gaudens.

752 TABLE KNIVES, Rodgers & Sons' blades, handles in *repoussé* chased silver, Olympian pattern. 30 pieces.

753 —— Same. 30 pieces.

754 TABLE FORKS, to match, very heavy and bold ornamentation. 30 pieces.

755 —— Same. 30 pieces.

756 TABLE SPOONS, to match. 24 pieces.

757 DESSERT KNIVES, to match above, Rodgers & Sons' blades. 30 pieces.

758 —— Same. 30 pieces.

759 DESSERT FORKS, to match. 30 pieces.

760 DESSERT FORKS, to match. 30 pieces.

761 DESSERT SPOONS, to match. 24 pieces.

762 TEASPOONS, to match. 48 pieces.

763 SERVING SPOONS, to match. 6 pieces.

764 GRAVY SPOONS, to match. 2 pieces.

765 SOUP LADLE, to match.

766 OYSTER LADLE, to match.

767 GRAVY LADLES, to match. 2 pieces.

768 ASPARAGUS TONGS, to match.

769 FISH KNIVES, to match. 18 pieces.

770 FISH FORKS, to match. 18 pieces.

771 OYSTER FORKS, to match. 24 pieces.

772 NUT PICKS, to match. 18 pieces.

773 ICE CREAM FORKS, to match, gold finish. 24 pieces.

774 ICE CREAM SERVING KNIVES, to match. 2 pieces.

775 ICE TONGS, to match.

776 SALAD SPOON AND FORK, to match. 2 pieces.

777 FISH SERVING KNIVES, to match. 2 pieces.

778 FISH SERVING FORKS, to match. 2 pieces.

779 FRUIT KNIVES, to match, gold finish blades. 18 pieces.

780 WAFFLE SERVER, to match.

781 SALAD FORK AND SPOON, to match. 2 pieces.

782 SUGAR TONGS, to match.

783 INDIVIDUAL SUGAR TONGS, to match 6 pieces.

784 SALT SPOONS, to match. 4 pieces.

785 ANTIQUE PLAQUE, round deep form, *repoussé* chased ornamentation in the best style. Diameter 16 inches.

786 LARGE WINE COOLER, Oriental design, oxidize finish and gold gilt lined, bold *repoussé* ornamentation of birds, leaves, bamboo branches, etc., oblong shape with scalloped edge. Height and width 8¾ x 23 inches.

787 PAIR CANDELABRA, for 9 lights each. Height 30 inches, branches spreading 18 inches. 2 pieces.

788 PAIR VERY ELABORATE CANDELABRA of Roman design, for 20 lights each, with tall pedestals, bold chased ornamentation in the very best style Extreme outside measurement of candelabra and pedestal 68 x 23 inches, can be used with or without pedestals. 2 pieces.

The above masterpieces of the silversmith's art were made to order from original designs by Messrs. Tiffany & Company, and are the most important specimens of their class in this country.

789 LARGE GROUP, "The Buffalo Hunt," by R. Monti, 1873, has bronze and black marble base. Extreme measurement of all 23 x 25 x 16 inches.

790 CARVED EBONIZED PEDESTAL for the above, made by Messrs. Herter Brothers.

791 LAMP, of sterling silver and other metals, made from original design by the Gorham Company. Cornucopia supported by a griffin, illuminated glass globe.

792 LARGE PLAQUE, sterling silver, "Niello" and copper inlaid, subject: "Lequel Des Deux, Escouteray—Je." Diameter 20 inches.

793 PLAQUE, *repoussé* silver medallion, "Night," border of "Niello" and copper inlaid work. Diameter 13½ inches.

794 —— Another, with scalloped edge, *repoussé* silver medallion, "Hen and chickens," border of various metals with applied ornaments. Diameter 10½ inches.

795 —— Another, oval shape, *repoussé* and oxidized silver medallion, "A North American Indian," "Niello" and copper border with applied ornaments. 15 x 19½ inches.

EUROPEAN CERAMICS

CRYSTALS AND ENAMELS

SALE THURSDAY AFTERNOON, MARCH 11,

BEGINNING AT 2.30 O'CLOCK.

AT THE AMERICAN ART GALLERIES.

EUROPEAN CERAMICS.

ROYAL WORCESTER.

796 PAIR SMALL VASES, shape of hand grenade, yellow glaze with sprigs of flowers painted in colors, gold gilt feet, handles and neck. 2 pieces.

797 VASE, bamboo design, ivory white glaze. Height 8 inches.

798 PAIR STATUETTES, decorated in gold and colors. Height 6 inches. 2 pieces.

799 SMALL VASE, design of bag tied with cord and tassel, ivory white glaze with applied ornamentation in gold.

800 PAIR SMALL BOTTLES, Etruscan design, imperial yellow glaze, with leaves and blossoms in crimson and embossed gold. 2 pieces.

801 VASE, with cover, antique shape, pierced and other ornamentation in gold matte, platina and enamels. Height 8½ inches.

802 VASE, Japanese design, with monkey in bold relief, ivory white finish with relief ornamentation of storks in gold matte and colors. Height 7½ inches.

803 EWER, Persian design, decoration of flowers, etc., in enamels and gold matte, handle spout and stopper of chocolate glaze decorated with gold. Height 9½ inches.

804 PAIR SMALL VASES, shape of hand grenade, canary yellow glaze with ornamentation of Japanese crests, fan and other designs in bright colors and gold. 2 pieces.

805 CUP AND SAUCER, egg-shell texture and ivory finish, ornamented with jeweled and pierced designs.

806 SMALL VASE, design of bag tied with cord and tassels, ivory finish with rich plumaged bird, flowers, etc., painted in colors.

807 OVOID VASE, Japanese design, ornamentation of flying stork, butterflies, cherry branch and blossoms, etc., in embossed gold and platina. Height 9½ inches.

808 PAIR STATUETTES, 'Fisher Boy' and "Young Huntsman," decorated in colors. 2 pieces.

809 PAIR VASES, flat beaker shape, with handles at necks, Japanese design, ivory finish, semi-egg-shell texture, decorated with figures of monkeys, frogs, etc., in applied gold and colors. Height 10 inches. 2 pieces.

810 JAR AND COVER, Persian design, ornamented with pierced and incised designs in turquoise and crimson enamels and gold.

811 PAIR PITCHER VASES, Etruscan design, ornamentation of various birds and flowers painted in delicate colors, relieved by gold. Height 11 inches. 2 pieces.

812 TEA POT, tall ovoid shape, with pierced band at neck, decorated with flowers, vines and other designs in gold matte and enamels.

813 CHALICE SHAPE VASE, pierced and jeweled ornamentation, ivory texture. Height 10 inches.

814 PAIR CYLINDRICAL VASES, Egyptian design, relief and painted ornamentation in gold matte and enamels. 2 pieces.

815 LAMP SHADE, for night lamp, shape of cat, turquoise blue glaze, with stand in imitation of bronze.

816 PAIR VASES, Japanese design, made in imitation of carved ivory tusks, ornamented in relief with serpents, frogs, pine trees, etc. Height 8 inches. 2 pieces.

817 PAIR BOTTLE VASES, globular body with tall, slender necks, ornamented with pierced and incised design, and decorated with enamels and gold matte. Height and diameter 11 x 6 inches. 2 pieces.

818 ORNAMENTAL PIECE, Japanese Dog Foo, opalescent green and gold glaze. 11 x 8 inches.

819 PAIR SMALL VASES, of antique shape. Serpent handles extending over and into mouth of vase, decorated with gold and silver. 2 pieces.

820 LARGE CENTRE PIECE, for flowers, antique shape with four handles, decoration of flowers, vines, dragons and other designs in various colors and gold. Height and diameter 6 x 12 inches.

821 PAIR BOTTLE VASES, globular shape body, with slender necks spreading at top. Around body of vase painting of peacock feathers, at neck gilt handles, and incised and gold ornamentation. Height and diameter 10½ x 6 inches. 2 pieces.

822 CENTRE VASE, reclining Dromedary, modeled by Hadley, and decorated in colors.

823 PAIR VASES, Japanese design, straight shape with bamboo corners and base. Ornamentation of flowers, grasses, insects, etc., in pierced work and gold matte and platina. Height and diameter 11 x 6 inches. 2 pieces.

824 PILGRIM BOTTLE, dark green glaze, with floral and other ornamentation in gold, silver, and various colors, gold gilt handles and stand. Height 8 inches.

825 PAIR BOTTLES, semi-egg-shell texture and ivory finish, reticulated bodies and jeweled ornamentation. Height 9 inches. 2 pieces.

826 CYLINDRICAL VASE, Japanese design, pierced pattern of pine trees in ivory finish and gold. Monkey, owl, deer, and insect in relief in imitation of bronze. Height and diameter 5¾ x 4 inches.

827 PAIR LARGE BOTTLE VASES, globular body with tall slender necks, with pierced bands at top. King's blue glaze with very rich jeweled ornamentation, applied over glaze. Height and diameter 15½ x 7½ inches. 2 pieces.

828 LOW VASE, Persian design, jeweled and pierced ornamentation. Height and diameter 6 x 6 inches.

829 EWER, Japanese bottle shape, with boldly modeled lizard forming handle, decoration of floral designs in enamels and gold, incised ornaments. Height 12 inches.

830 VASE, ovoid shape, three serpents in relief at neck, ornamentation of branch of blossoms, flying bird, etc., in gold matte. Height and diameter 6 x 5 inches.

831 PAIR VASES, tall cylindrical shape, ornamented in relief with intricately modeled design of wild flowers, thistles, vines, etc., and glazed with natural colors; other portion of vases of incised patterns. Height and diameter 14½ x 9 inches.
2 pieces.

832 PITCHER VASE, Grecian shape, decoration painted in low tones. Jeweled and incised ornaments. Height 15 inches.

833 PAIR VASES, low bottle shape, with short necks and handles, ornamention of frog fishing, foliage, etc., in gold matte and enamels. Height and diameter 7 x 7 inches. 2 pieces.

834 VASE, Persian design, on base formed by four swans. Ornamentation of pierced and relief work, decorated in colored enamels and gold matte. Height and diameter 11½ x 4 inches.

835 PAIR BOTTLE VASES, with pierced stoppers and gilt handles, imperial yellow glaze, with ornamentation of floral and vine designs in colors and gold applied over the glaze. Height and diameter 14½ x 7 inches. 2 pieces.

836 LARGE VASE, bamboo design with decoration of birds, monkey, etc., painted in colors, bamboo branches carved in relief and gold gilt. Height and diameter 12½ x 8 inches.

837 PAIR LARGE VASES, beaker shape with swelling bodies, and mounted on pedestals, body of vases glazed in chocolate color, necks of sea green glaze relief, incised and painted ornamentation of floral designs, etc. Height and diameter 18½ x 10 inches. 2 pieces.

838 LARGE PITCHER, with dragon handle, lavender and cream color glaze, very rich jeweled and gold matte ornamentation of floral and vine designs. Height and diameter 15 x 9 inches.

839 PAIR BOTTLE VASES, globular bodies with tall cylindrical necks, ivory finish and Japanese style of decoration, in relief work, enamels and gold matte. Height and diameter 11 x 7 inches.
2 pieces.

840 LARGE BOTTLE VASE, of Persian design, ornamented with Japanese and other subjects in gold matte, platina, etc. in low relief, handles and band around neck of pierced work. Height and diameter 24 x 11 inches.

841 PAIR FIGURES, Japanese nobleman and lady, carefully modeled and decorated with gold and various delicate colors. Height 16 inches. 2 pieces.

842 PITCHER VASE, Egyptian design, ornamented with carefully modeled relief work, and pierced designs, and decorated with gold and colors. Height and diameter 16½ x 8 inches.

843 BOTTLE VASE, with stopper, Persian design, ornamented with birds, flowers, arabesques and other patterns in embossed gold, silver and turquoise enamel. Height and diameter 15½ x 8 inches.

844 PAIR LARGE VASES, with covers, ovoid shape bodies, with spreading necks and bases, in four salmon color panels are jeweled and painted designs of crests, etc., other portions of vases ornamented with incised and relief designs in crimson and gold, handles of pierced work. Height and diameter 25 x 11 inches. 2 pieces.

845 EWER, of Moresque design, ornamentation of pierced, embossed and painted designs, in gold, silver and turquoise, crimson and white enamels. Height 15 inches.

846 PAIR BOTTLE VASES, semi-egg-shell texture, ivory finish, necks and upper part of bodies of pierced designs, bodies decorated with flowers and vines in bright colors on gold ground. Height and diameter 11 x 6 inches. 2 pieces.

847 LARGE VASE, Persian design, graceful bottle shape on pedestal, vase decorated in imitation of Damaskeen work, relief and pierced handles and ornaments, pedestal of pierced and relief designs, and decorated with gold over chocolate and green glaze. Height and diameter 27 x 10 inches.

848 PAIR BOTTLE VASES, globular bodies with tall slender necks, ornamentation of floral crest and other designs in matte, silver and enamel, pierced band around top of necks. Height and diameter 16 x 8 inches.

849 VASE, Persian bottle shape, canary yellow glaze with an ornamentation of floral and other designs in gold and dark blue, scroll handles of pierced pattern. Height and diameter 19 x 9½ inches.

850 BOTTLE VASE, ovoid body with tall, slender neck, on spreading base, ornamentation of intricate pierced designs and relief work, decorated with gold matte, platina, and green and crimson enamels, ivory finish. Height and diameter 22½ x 8 inches.

851 PAIR SMALL BOTTLES, Hispano-Moresque design, ornamentation in jewels and gold matte over brown and turquoise glaze. Height 10 inches. 2 pieces.

852 PAIR EWERS, Egyptian pattern, tall form, ornamentation of birds, flowers, arabesques and other designs in gold matte, platina and enamels. Height 13 inches. 2 pieces.

853 OVOID VASE, on gilt feet, surface of vase reticulated and glazed with turquoise glaze, coral pink band top and bottom, floral designs painted in three small panels, semi-egg-shell texture. Height and diameter 7½ x 4¾ inches.

854 COFFEE POT, Persian design, ornamented with pierced and relief work and decorated with gold matte, platina, and delicate colors. Height and diameter 13½ x 6 inches.

855 PAIR BOTTLE VASES, Hispano-Moresque design, pierced medallions and handles, decoration in gold, enamels and penciled work. Height and diameter 14½ x 7 inches. 2 pieces.

856 PAIR CANDLESTICKS, for two lights each, lotus design, with flowers, leaves, etc., in relief, and painted with natural colors relieved by gold. Height 10½ inches. 2 pieces.

857 PAIR BOTTLE-SHAPE VASES, ovoid bodies with tall, slender necks spreading at top, ornamented with gold and platina, and jeweled, ivory finish and light texture, pierced band around top of necks. Height and diameter 15 x 6½ inches. 2 pieces.

858 PAIR SMALL VASES, Canteen shape, egg-shell texture with pierced panels and jeweled ornamentation, coral pink and turquoise blue glaze. Height 6½ inches. 2 pieces.

859 PAIR COVERED JARS, tall hexagonal shape, ivory finish with gold *soufflé* glaze. Carefully modeled relief ornamentation of flowers, insects, etc., painted in natural colors. Height and diameter 16 x 8 inches 2 pieces.

860 PAIR TALL BOTTLES, with pedestals, Egyptian design, ivory finish, with reticulated panels and handles, decorated with penciled gold platina and jewels. Height and diameter 22 x 6¼ inches. 2 pieces.

861 LARGE JAR, with cover, Hispano-Moresque design, copied from an antique glass vase in the Alhambra, three panels decorated with floral designs in gold and platina, other portion of jar, the handles and cover, of pierced or open work, and decorated with gold. Height and diameter 19 x 10½ inches.

862 PAIR VASES, cylindrical shape on pedestals, ivory finish, ornamented with floral designs in bold relief and decorated with gold, platina and enamels. Band at neck of Grecian patterns incised. Height and diameter 16 x 7 inches. 2 pieces.

863 LARGE VASE, tall hexagonal shape of twisted design, feet and three handles of boldly modeled dragons, three panels of open-work designs, others of ivory finish, ornamented with fish, grasses, etc., in gold and platina, jeweled and relief ornaments top and bottom and on cover. Height and diameter 23 x 9 inches.

SÈVRES PORCELAIN.

864 VASE, Amphora shape, with cover, fawn color glaze with ornamentation in white *pâte sur pâte*, subject music, handles and base of gold gilt bronze. Height and diameter 15½ x 6 inches. Factory mark of 1870.

865 VASE, ovoid body with tall neck slightly spreading, dark green glaze, with ornamentation of female figure and cupids in gold and colors in low relief, subject of decoration "Summer." Height and diameter 13¾ x 6 inches. Factory mark of 1876.

866 LARGE VASE, Etruscan design, around body of vase painting of Roman women weaving, landscape view, etc., by Leonard Schilt. Base and neck of lapis blue, decorated with gold applied over the glaze. Height and diameter 17½ x 10 inches. Factory mark of 1859.

867 VERY LARGE VASE, *pâte tendre*, tall, graceful ovoid shape with spreading neck and base, body of vase decorated with figures and flowers in delicate colors, subject "Summer," by d'Apoil. Base, neck and cover of vase of King's blue with applied ornamentation in gold and silver, mountings of gold gilt bronze. Height and diameter 51 x 16 inches.

868 PEDESTAL for the above, carved cherry, ebonized gold gilt ornaments to match mountings of vase, made to order by Messrs Herter & Brother.

869 PAIR VERY LARGE VASES, of graceful ovoid form, spreading at base and neck, in panels are painted figures, flowers, foliage, etc., "the Seasons," by C. Labarre, other portions of vases of King's blue glaze, decorated with vine and floral designs in gold applied over the glaze. Mountings of gold gilt bronze. Height and diameter 40 x 14 inches. 2 pieces.

870 PAIR PEDESTALS for the above, made to order by Messrs. Herter & Brother. 2 pieces.

870A AMPHORA-SHAPE VASE, maroon glaze, with *pâte sur pâte* ornamentation of figure of mice, etc., in two medallions, by Giely, black and gold decoration on neck, gold gilt bronze base. Height and diameter 17 x 6 inches.

DRESDEN PORCELAIN.

871 SCENT HOLDER, female arm and hand with bunch of grapes.

872 PAIR SMALL FIGURES, male and female with pet cat and pet monkey. 2 pieces.

873 SET OF THREE GROUPS, "Arts and Science," size of each group 7½ x 7 inches. 3 pieces.

874 SET OF FOUR STATUETTES, the four seasons—spring, summer, autumn and winter. Height of each 8¾ inches. 4 pieces.

875 GROUP, three cupids, "History." Height and diameter 8 x 7 inches.

876 GROUP, four figures, "Affection." Height and diameter 9 x 7½ inches.

877 GROUP, two owls and serpent, 9½ x 9 inches.

878 GROUP, quail and young, 10½ x 10½ inches.

879 STATUETTE, lady in street costume, lace work ornamentation. Height 8 inches.

880 FIGURE, female asleep in chair, decorated in colors, lace work ornamentation. Height and diameter 8 x 5 inches.

881 GROUP, boy musicians, five figures. Height and diameter 6 x 4 inches.

882 GROUP, Cupids, 5 x 6½ inches.

MINTON FAIENCE.

883 PAIR SMALL VASES, cylindrical shape, dark blue glaze, with cupids and flowers in white *pâte sur pâte*, cloud effects in black and gold. 2 pieces.

884 PAIR PILGRIM VASES, chocolate glaze, with ornamentation of cupids, toad-stools and foliage in *pâte sur pâte*, by Solon, gold decorated feet and necks. 2 pieces.

885 BOTTLE VASE, with flattened sides and cylindrical necks, blue glaze, with branches of leaves and blossoms in *pâte sur pâte* relief and gold decoration on King's blue glaze at neck. Height 7½ inches.

886 PAIR CYLINDRICAL VASES, with slightly spreading necks, gilt ring handles in relief on sides, blue glaze, with floral designs in white *pâte sur pâte*. Height and diameter 9½ x 5 inches. 2 pieces.

887 PAIR BOTTLE VASES, with flattened sides and tall, spreading necks, creamy white glaze with decoration of head of country boy and girl, fruits, flowers, etc., painted in colors by H. W. Foster. Height 10½ inches. 2 pieces.

888 AMPHORA VASE, maroon glaze, with *pâte sur pâte* ornamentation of figures of mice, etc., in two medallions, by Giely, black and gold decoration on neck, gold gilt bronze base. Height and diameter 17 x 6 inches.

889 PAIR PILGRIM BOTTLES, with open work pedestals and covers, bases of olive glaze, with *pâte sur pâte* ornamentation in white, by L. Solon. Height and diameter 14½ x 8 inches. 2 pieces.

890 CENTRE PIECE, boat shape, with open work cover, in one medallion miniature painting of subject after Tenier, in another "Music," other decorations of floral designs, vines, etc., in turquoise blue, gold and delicate colors. Height and diameter 17½ x 13 inches.

891 PAIR LARGE VASES, of Etruscan shape, *pâte sur pâte* ornamentation by L. Solon, female figures, cupids, etc., subject "Love's Sacrifice." Height and diameter 16 x 9 inches. 2 pieces.

892 PAIR VASES, with covers, ovoid bottle shape on pedestals. *Rose du Barré* glaze, with relief and penciled decoration in gold. Pastural scenes and flowers painted in medallions. Height and diameter 14¾ x 6 inches.

893 LARGE VASE, Etruscan design, turquoise blue glaze, with *pâte sur pâte* ornamentation in white, by L. Solon, 1871, subject "The flight of Cupids." Height and diameter 15½ x 9 inches.

894 PAIR COVERED JARS, with handles, turquoise blue glaze, with ornamentation in penciled gold, in two medallions, paintings of convivial scenes after Tenier, at necks and on covers open work and relief ornamentation. Height and diameter 14½ x 8½ inches. 2 pieces.

895 PAIR VASES, Egyptian design, around bodies of vases in white *pâte sur pâte* ornamentation, subject, "Life and Death of Cupids," by L. Solon, on other portion of vases arabesques, vines and other designs in *pâte sur pâte*, gold and enamels. Height and diameter 17 x 8 inches. 2 pieces.

896 PAIR LARGE VASES, Etruscan design, around bodies of vase on olive green glaze, white *pâte sur pâte* ornamentation of Cupids, etc., by L. Solon, other decoration in gold and subdued colors. Height and diameter 19½ x 11 inches. 2 pieces.

897 ——, Another pair, similar design, ornamentation in white *pâte sur pâte* on chocolate glaze, subject "The Twelve Months," incised and penciled decoration in gold on dark green and lavender color glaze. Height and diameter 16 x 9¼ inches. 2 pieces.

898 PAIR VASES, same shape as above, but larger, olive green glaze, with ornamentation in white *pâte sur pâte* by L. Solon, subject "The Building and Collapse of Cupid's Temple," necks, handles and bases decorated in subdued colors and gold. Height and diameter 16 x 9¼ inches. 2 pieces.

899 PAIR TALL VASES, on pedestals, ovoid shape, with handles extending over and into necks, blue glaze with *pâte sur pâte* ornamentation in white by L. Solon, subject, "The Imprisonment and Escape of Cupids." Height and diameter 22 x 8½ inches. 2 pieces.

900 PAIR LARGE CYLINDRICAL VASES, on pedestals, ornamentation of moorish designs in *pâte sur pâte* in low tone of colors relieved by gold, artist C. Toft, ring and elephant head handles in gold gilt. Height and diameter 22 x 9 inches. 2 pieces.

901 VERY LARGE VASE, amphora shape, supported by four silver gilt Cupids, vase of celadon glaze with band of lapis blue running around center on which are Cupids and floral designs in white *pâte sur pâte*, on other portions, festoons of flowers, vines and relief patterns in *pâte sur pâte*, gold, platina, and enamels, a very important example by L. Solon. Height and diameter 38 x 17½ inches.

902 PEDESTAL, for above, made of cherry finely carved and ebonized, mosiac marble revolving top, made by order of Messrs. Herter Brothers.

903 PAIR VERY LARGE VASES, Etruscan design, dark olive green glaze with *pâte sur pâte* ornamentation in white, by L. Solon, "on one vase group of female figures, nymphs with Cupids being put through the drill, forming step, etc., on reverse side Cupids in order of battle, other armed groups in the distance. Companion Vase shows the improvement and aptitude of the scholars, so that they outrun their teachers; on reverse, Cupids in a shower of arrows," other decoration of relief, floral and other designs in gold, silver, and neutral colors. Height and diameter 28 x 15½ inches. 2 pieces.

The above are masterpieces of the celebrated artist L. Solon.

904 PAIR PEDESTALS, for the above, of carved onyx with gold gilt mountings. 2 pieces.

ROYAL VIENNA PORCELAIN.

905 TEA CANISTER, gold ground with figures painted on sides, jeweled borders and penciled ends.

906 PAIR COVERED URNS, with pedestals, in four panels are miniature paintings of the following subjects, "Lady Ashton and her daughter," "Diana and Endymion," "Orpheus in Hades" and "The Duchess of Devonshire and the Viscountess Duncannon," by Hiedner, other portion of vases, pedestal, and covers decorated with penciled gold and colored enamels, over crimson and pink glaze, gold gilt handles. Height and diameter 14½ x 9 inches. 2 pieces.

907 SQUARE TRAY, Subject of decoration "Diana" by Burgman, rose pink border with vines and arabesques in gold. Height and diameter 10½ x 10½ inches.

908 PAIR ANTIQUE VASES, with pedestals, urn shapes, around body of vases painting of "The Wedding Feast," and "The Sacrifice," on four sides of pedestals "Gymnastic Games," "The Hunt," "The Vintage," etc., floral vine and other designs in gold matte on crimson glaze. Height and diameter 15 x 10 inches. 2 pieces.

609 OVAL DISH, in centre medallion painting by J. Zasche, border of gold ornaments on dark blue glaze. Height and diameter 14½ x 10 inches.

910 PAIR VERY LARGE VASES, graceful ovoid shape with covers and pedestals, in four oval shape medallions, are painted by Richter of Vienna, the following subjects, "Bacchus and Ariadne," "Venus and Vulcan at the Smithy," "Offering of Iphegenia Bacchus, Ceres, and Cybele" other portions of vase and covers of crimson glaze, decorated with vine designs, floral bands, etc., in gold and delicate colors, handles and mountings of covers and bases, of gold gilt bronze finely wrought. Height and diameter 37 x 15½ inches. 2 pieces.

911 PAIR OF PEDESTALS, for the above upholstered in crimson plush. 2 pieces.

EUROPEAN PORCELAIN AND FAIENCE.

MISCELLANEOUS.

912 PAIR SMALL JUGS, Chinese figure, by Copeland. 2 pieces.

913 PAIR GROUPS, peasant women and children. Berlin porcelain. 2 pieces.

914 GROUPS, Pastoral subject, Chelsea. Height and diameter 9½ x 9½ inches.

915 VERY SMALL VASE, Doulton ware, etched and relief ornamentation.

916 PAIR OVOID VASES, with handles, canary yellow glaze with Japanese designs in gold "Crown Derby." Height and diameter 5½ x 4 inches. 2 pieces.

917 VASES, tall ovoid form with spreading base, silver ground, with painting of butterflies, flowers, etc., in natural colors, French porcelain. Height and diameter 10 x 3½ inches. 2 pieces.

918 TEA JAR, French porcelain, ornamentation of Japanese design, rich plumaged birds, etc., in imitation of cloisonné enamel.

919 PAIR AMPHORA VASES, with spreading bases, sea green glaze, with cameo medallions and gold ornamentation. Height and diameter 17 x 7½ inches, French porcelain. 2 pieces.

920 VASE, shape of stump of tree, peacock in relief, all decorated in colors. Height and diameter 11½ x 7½ inches.

921 PAIR SMALL VASES, canteen shape, French porcelain, "raindrop" glaze on sides, with floral designs in *pâte sur pâte.* 2 pieces.

922 SMALL OVOID VASE, with handles, turquoise blue glaze, with Japanese designs in gold, "Crown Derby."

923 BOTTLE VASE, globular body with slender neck, Bennett faience, floral designs on mottled olive ground. Height and diameter 9 x 5½ inches.

924 PAIR LARGE VASES, French porcelain, cylindrical shape on feet, gilt ring handles, silver ground, with decoration of rich plumaged birds, flowers, plants, etc., in bright colors, applied over-glaze. Height and diameter 15 x 7 inches.
2 pieces

From Paris Exposition, 1878.

925 PAIR VASES, Copeland faience, Egyptian design, with relief and painted ornamentation, scroll handles. Height and diameter 15 x 8½ inches. 2 pieces.

926 PAIR SMALL PILGRIM BOTTLES, Moorish figures and floral designs, painted in side medallions, French porcelain.
2 pieces.

927 LARGE VASE, French porcelain, ovoid shape with spreading neck, turquoise glaze, with floral designs painted in natural colors, by Hürten, gilt lizard handles. Height and diameter 20½ x 11 inches.

928 PAIR LARGE VASES, royal Berlin, Etruscan shape, on pedestals decoration of figures of Cherubs, cloud effects, water, etc., in neutral colors. Height and diameter 24 x 10 inches. Marked K. P. M. 2 pieces.

929 PILGRIM BOTTLE, Longwy faience, Hispano-Moresque design, ornamented with enamels and gold. Height 11 inches.

930 PAIR SMALL JARS, with cover, "Crown Derby," canary yellow glaze, with applied gold ornamentation. 2 pieces.

931 FLOWER TRAY AND HOLDER, of majolica, design of gloved hand holding lace handkerchief and fan, open work and painted decoration.

932 PAIR MANTEL JARS, with covers, French porcelain, tall, ovoid shape on spreading base, silver ground, with painting of rich plumaged birds, flowers, cactus plant, etc., gold gilt bands penciled. Height and diameter 16½ x 6½ inches. 2 pieces.

933 LARGE VASE, by Deck of Paris, globular body with bold flaring neck, decoration of Persian designs in dark green and turquoise blue, lion's head in relief for handles. Height and diameter 15 x 12 inches.

934 PAIR VASES, French porcelain, straight ovoid shape, on two sides are painted in colors birds, flowers, grasses, etc., on incised gold ground, other portion of vase butterflies, birds and blossoms in relief, and painted in bright colors on dark green ground. Height and diameter 17 x 5½ inches. 2 pieces.

935 FLOWER BOAT, French faience, cream color glaze, decoration of sprigs of flowers in colors and gold, silver and gold gilt bronze mounting.

936 SMALL JAR, with cover, "Crown Derby," canary yellow glaze, with ornamentation of floral and other designs in dark blue and gold.

937 PAIR OVOID VASES, with wide mouths, French porcelain, ornamented with rich plumaged birds, flowers, etc., painted in natural colors on silver ground, penciled gold bands. Height and diameter 12½ x 6 inches. 2 pieces.

938 PAIR VASES, "Copeland," octagonal shape with spreading necks, decoration of flowers, ornaments and other designs in various enamels, gold gilt and jeweled butterflies in relief at neck for handles. Height and diameter 15 x 8 inches. 2 pieces.

939 CENTRE PIECE, modern "Capo di Monti," swan shape, with figures of Neptune, mermaids, etc., in relief, and decorated in colors. 17½ x 14½ inches.

940 PAIR VASES, straight ovoid shape, with handles and on feet, celadon glaze, with floral designs, butterflies, etc., carved in relief, and painted in natural colors. Height and diameter 14½ x 6 inches. 2 pieces.

941 LARGE VASE, by Copeland, cylindrical shape, profusely decorated with pastoral and other subjects, by L. Besche, 1872. Height and diameter 20½ x 10¼ inches.

942 JARDINIÈRE, French porcelain, Chinese design, ornamentation of birds, blossoms, etc., on crimson ground, in imitation of cloisonné enamel, open work panels, three peacocks forming support, which together with base and mountings are of gold and silver gilt bronze, finely wrought. Height and diameter 15 x 13½ inches.

943 PAIR COVERED JARS, "Capo di Monti," relief ornamentation of Bacchanalian subjects, painted in various gay colors. Height and diameter 16½ x 10½ inches. 2 pieces.

944 PAIR VASES, French porcelain, Chinese design, straight ovoid shape with spreading base and necks, decorated with flowers, arabesques, etc., in bright colors in imitation of cloisonné enamel, band running around body of vase in imitation of bronze, ring handles. Height and diameter 19 x 7 inches. 2 pieces.

945 PAIR DIAMOND SHAPE VASES, Japanese design, French porcelain, with pierced panels, and ornamented with flowers, birds, blossoms, etc., in bright colors on turquoise ground, in imitation of inlaid work, mountings and stands of gold and silver gilt bronze. Height and diameter 13 x 8 inches. 2 pieces.

946 LARGE PITCHER VASE, "Davenport," richly ornamented with jeweled and penciled decoration, Persian designs, flying dragon in bold relief forming handle, gold gilt and jeweled. Height and diameter 15 x 9 inches.

947 VASE, "Crown Derby," Persian bottle shape, canary yellow glaze, ornamented with floral and other designs in gold and dark blue, scroll handles of pierced designs. Height and diameter 19 x 9½ inches.

948 PAIR LARGE VASES, with covers, "Crown Derby," ovoid shape, bodies with spreading necks and bases, in four salmon color panels, are jeweled, and painted designs of crests, etc., the other portions of vases ornamented with incised and relief patterns in crimson and gold, handles of pierced work. Height and diameter 25 x 11 inches. 2 pieces.

SPECIMENS OF AUSTRIAN CARVED CRYSTALS AND ENAMELS.

REPRODUCTIONS OF IMPORTANT EXAMPLES IN EUROPEAN MUSEUMS AND NOTED PRIVATE COLLECTIONS.

949 SMALL COUPÉ, oblong shape, enameled inside, and outside with pastoral scenes, etc., bronze and jeweled handles.

950 PAIR CANDLESTICKS, tall form, mythological subjects in medallions, carved bronze mountings. 2 pieces.

951 COVERED JAR, ornamented with mythological subjects in medallions, gilt bronze handles and figures surmounting cover. Height and diameter 5½ x 4½ inches.

952 TAZZA, OR JEWEL STAND, carved crystal and enamel, support in form of stork wrought in bronze, enameled and jeweled. Height and diameter 7½ x 8 inches.

953 LARGE ORNAMENTAL PIECE, Nautilus shell on high support, figure of Neptune on sea-horse surmounting shell, and figure of mermaid supporting same, both of wrought bronze, ornamentation of mythological and other subjects in enamels, and jeweled. Height and diameter 20 x 9 inches.

954 JEWEL STAND, carved crystal and enamel, wrought bronze and enameled figures for support. Height and diameter 5½ x 4½ inches.

955 PAIR CANDLESTICKS, high form, enameled and ornamented in relief, with wrought bronze and gilt figures, and other designs. Height 7½ inches. 2 pieces.

956 JEWEL STAND, carved crystal swan, with enameled and jeweled mountings, and ornamentation. Height 6 inches.

957 TAZZA, oval shape, outer and inner surface of enamel, support of dolphin designs wrought in bronze and gilt, base also enameled, on outer surface Roman landscape, on inner surface mythological subjects. Height and diameter 4¾ x 8¼ inches.

958 JEWEL STAND, shell design of carved crystal, with wrought bronze mountings of open work patterns, enameled and jeweled ornamentation. Height and diameter 10 x 8 inches.

959 TREASURE SHIP, of carved crystal, with mountings and ornamentation in enamels and jewels, figure of Neptune for support, wrought in bronze and enameled, base of carved crystal with enameled and jeweled ornaments, top lifts off and shows figure in hold of vessel guarding treasure. Height and diameter 16 x 9½ inches, has morocco, plush-lined case.

WEBB CAMEO GLASS

PORCELAIN PLAQUES

LARGE COLLECTION OF PLATES

BRONZES, SCULPTURE

AND

MISCELLANEOUS OBJECTS

SALE FRIDAY AFTERNOON, MARCH 12.

BEGINNING AT 2.30 O'CLOCK.

AT THE AMERICAN ART GALLERIES.

WEBB CAMEO GLASS.

960 SMALL BOTTLE, gourd shape, turquoise blue with ferns and chrysanthemum flowers in relief in white.

961 —— Another, similar shape as above, amber color with lilies and butterflies in white.

962 PILGRIM BOTTLE, rose pink color with Cupids, floral and other designs in white. Height and diameter 6½ x 5¼ inches.

963 COVERED JAR, globular form on four feet, amber color with Cupids, vines and medallions in white. Height and diameter 7¾ x 6 inches.

964 VASE, ovoid shape with spreading neck, rose pink, with flowers and ferns in white. Height and diameter 7¾ x 4½ inches.

965 GLOBULAR VASE, on four feet, turquoise blue color, with flowers and leaves in white. Height and diameter 6 x 6 inches.

966 BOTTLE VASE, turquoise blue body with floral designs in two layers of glass, green and white, deep cut. Height and diameter 9 x 5 inches.

967 OVOID VASE, with graceful spreading neck, rose pink body with chrysanthemum flowers, grasses and birds in white. Height and diameter 12 x 7 inches.

968 BOTTLE VASE, with tall slender neck, light amber color, with birds, flowers and fruit in white. Height and diameter 18½ x 7 inches.

969 SMALL PLATE, ruby color, fruits and blossoms in creamy white. Diameter 7½ inches

970 SMALL JAR, globular shape, rose pink with amber clouding, moss rose, chrysanthemum and other flowers in white. Height and diameter 5½ x 5½ inches.

971 READING LAMP, tall ovoid shape on spreading base, amber body with figure of "night," clouds, etc. in white, globe of amber color with floral designs in white, silver plated fittings.

972 BOTTLE VASE, Chinese design, rose pink color, floral, crest and other designs in white. Height and diameter 10 x 6 inches.

973 BEAKER VASE, light amber color, with floral designs in white. Height and diameter 15 x 6½ inches.

974 LARGE BOTTLE VASE, ovoid shape body with tall slender neck, heavy texture, blue ground with floral and other designs in two layers of glass, white and pink, copy of an antique Chinese vase. Height and diameter 20 x 9¾ inches.

975 SMALL JAR, low bottle shape, blue ground with morning glory vine in bloom extending around jar, in white. Height and diameter 3¾ x 5½ inches.

976 LARGE VASE, Chinese design, white jade ground with floral and vine designs in ruby color, texture in imitation of jade. Height and diameter 10¾ x 8½ inches.

977 PAIR COLOGNE BOTTLES, turquoise blue, with ornamentation of floral designs in white. 2 pieces.

978 JARDINIERE, globular shape with wide mouth, ivory black ground with floral designs in white. Height and diameter 6 x 11 inches.

979 FINGER BOWLS, with plates to match, turquoise blue, ornamented with floral and other designs in white. . 12 pieces.

The only set in this country, made to order from original designs.

980 COVERED VASE, known as "The Dennis Vase," of lapis blue color with ornamentation in white, subject "Pegasus." Height and diametor 23 x 13 inches.

The above vase reputed to be the finest and most important example of cameo glass in existence, was first exhibited in an unfinished state at the Exposition Universelle, Paris, 1878. was completed in 1882, and sent direct to Messrs. Tiffany & Co. from whom the late Mrs. M. J. Morgan procured it. Five years were consumed in its production.

981 PEDESTAL, for the above, finely wrought bronze with gold gilt finish, made to order from special designs.

982 PAIR VASES, ovoid shape, with wide mouths, amber color, with ornamentation of grapes, berries, plums, and other fruits and branches in darker shade of amber, gold gilt. Height and diameter 10 x 6⅓ inches. 2 pieces.

983 PAIR OVOID VASES, canary yellow color, with branches of cherries and peaches in natural colors, and gold and silver gilt. Height and diameter 9½ x 5½ inches. 2 pieces.

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984 WEBB GLASS PUNCH BOWL, low circular form on feet, painted and embossed gold decoration, relief designs, very heavy texture. Height and diameter, 5¼ x 14 inches.

985 PAIR BOTTLE VASES, by Webb, ruby color, ornamented with floral and other designs in applied gold and platina. Height and diameter 9¼ x 4¾ inches. 2 pieces.

986 PAIR GLASS VASES, by Baccarat, heavy, clear texture, intaglio ornamentation of birds, flowers, etc., decorated in gold matte and colors. Height and diameter 10¾ x 6 inches. 2 pieces.

987 PAIR SMALL VASES, Baccarat glass, heavy texture, decorated with Japanese designs in gold and colors. Height and diameter 7¾ x 3¼ inches. 2 pieces.

988 VASE, goblet shape, Bohemian glass, white, with overlaying of deep blue, intaglio ornamentation of deer, foliage, etc., old specimen.

989 VASE, similar to above, intaglio ornamentation of grape-vine, cameo medallion of horse in blue.

990 FRENCH GLASS VASE, Persian design, enameled ornamentation in bright colors and gold. Height and diameter 9¼ x 6⅓ inches.

991 VENETIAN GLASS VASE, ovoid body with slender neck and base, flying dragons for handles, serpent in relief coiling around neck. Height and diameter 15½ x 9½ inches.

992 BOAT-SHAPE ORNAMENT, Venetian glass, amber color, ornamented in relief with medallions and other designs. Height and diameter 16½ x 11 inches.

993 COVERED BOX, shape of turtle, Baccarat glass, iridescent texture.

994 PUNCH GLASSES, by Webb, embossed ornamentation in gold and enamels. 12 pieces.

994A INTAGLIO GLASS PLAQUE, subject of ornamentation, "Sea Nymph Racing with Cupid." Diameter 13 inches.

CAMEO FLINT GLASS SERVICE.

MADE TO ORDER BY WEBB OF LONDON, FROM ORIGINAL DESIGNS FURNISHED BY MESSRS. TIFFANY & CO., BEING THE ONLY SERVICE OF THIS DESCRIPTION IN EXISTENCE.

Will be sold as follows:

995	OVAL DISHES.	8 pieces.
996	ROUND DISHES.	2 pieces.
997	QUART DECANTERS.	4 pieces.
998	CLARET DECANTERS.	4 pieces.
999	LIQUEUR DECANTERS.	4 pieces.
1000	PINT DECANTERS.	4 pieces.
1001	SHERRIES.	18 pieces.
1002	CLARETS.	18 pieces.
1003	GOBLETS.	18 pieces.
1004	LIQUEURS.	18 pieces.
1005	PORT GLASSES.	18 pieces.
1006	CHAMPAGNES.	18 pieces.
1007	LEMONADE GLASSES.	18 pieces.
1008	TUMBLERS.	18 pieces.
1009	FINGER BOWLS.	18 pieces.
1010	ICE-CREAM PLATES.	18 pieces.
1011	SWEET-MEAT TRAYS, WITH HANDLES.	18 pieces.

LIMOGES AND OTHER ENAMELS.

1012 PLATE, by E. Sieffert, *Marionettes Gros-René.* Diameter 8½ inches.

1013 JEWEL CASKET, carved wood, ebonized, with enameled panels, and gilt bronze mountings and ornaments, satin lined.

1014 PLATE, "Sea Nymph." Diameter 9 inches.

1015 BONBONNIÈRE, round form, Venus, chariot and Cupids in medallion on cover, other surface of dark blue enamel, with vine designs in white and gold, bronze gilt mountings, and satin lined. Height and diameter 3½ x 8 inches.

1016 PAIR PLATES, "Henry II. of France" and "Catherine dé Medicis." Diameter 9 inches. Frame in plush. 2 pieces.

1017 BONBONNIÈRE, round form, ornamented in white and gold enamel on black ground, gold gilt bronze mountings, and satin lined. Height and diameter 3½ x 7 inches.

1018 OVAL PLAQUE, "Toilet of Venus," by Paul Soyer, 1875, ebonized and gilt frame.

1019 PAIR PLATES, head of "Henry II. of France" and "Catherine dé Medicis." Diameter 9 inches. Framed in ebonized, gilt, and plush frames. 2 pieces.

DECORATED PLAQUES.

MOUNTED IN PLUSH AND GILT FRAMES.

1020 OVAL PLAQUE, Berlin porcelain, Dresden decoration. "Ideal Head," carved and gilt frame.

1021 ROUND PLAQUE, royal Vienna, subject of decoration "Rembrandt and his Wife," rich penciled gold border. Diameter exclusive of plush frame, 10 inches.

1022 OVAL PLAQUE, royal Vienna, subject of decoration, "Alexander the Great cuts the Gordian Knot," maroon ground, border with embossed gold ornamentation. 11 x 8½ inches, has plush frame.

1023 LARGE PLAQUE, round form, French porcelain, silver ground, with rich plumaged birds, butterflies, flowering plants, etc., painted by N. Vivien. Diameter 14 inches, mounted in plush frame.

1024 —— Another, companion to above, decorated by the same artist.

1025 FRENCH FAIENCE PLAQUE, olive glaze with *pâte sur pâte* decoration by G. T., "Cupids." Diameter 11 inches, ebonized gilt and plush frame.

1026 LARGE PLAQUE, "Crown Derby," decorated with classical subjects. Diameter 17 inches, has plush frame.

1027 —— Another, companion to the above.

1028 FRENCH PORCELAIN PLAQUE, Ideal Head by G. Siever, 1879, gold ground. Diameter 18 inches, mounted in plush.

1029 PAIR MINTON PLAQUES, round form, fish, shells, and marine plants, painted on dark green ground, by Mussillé. Diameter 17 inches, mounted in plush. 2 pieces.

1030 ROYAL VIENNA PLAQUE, oval form, subject of decoration, "Meleager and Atalanta," by Herber. 16 x 13 inches, has plush frame.

1031 PAIR OBLONG PLAQUES, French porcelain, King's blue glaze with decoration of figure of "Asia and Africa," mounted in ebonized and gilt frames with plush mats. 2 pieces.

1032 SQUARE PLAQUE, "Dresden," decorated by F. Till. 10 x 7½ inches, has plush frame.

1033 OVAL PLAQUE, Dresden, "Girl of Constantinople," mounted in plush easel frame. 10½ x 8½ inches.

1034 ROUND PLAQUE, Royal Vienna, decorated by Vogster, "Juno and Aeolus," dark blue border with rich ornamentation in applied gold. Diameter 12 inches, has deep plush frame.

1035 PAIR FAIENCE PLAQUES, oblong shape, *pâte sur pâte* decoration on olive green ground, "Venus and Cupids," by F. Rhead. 11 x 7½ inches each, have ebonized and plush frames. 2 pieces.

1036 VERY LARGE PLAQUES, Royal Vienna, round form, subject of decoration, "Aurora," by R. P., very rich crimson and gold border. Diameter 20 inches, mounted in plush frame.

1037 —— Another, same make, subject of decoration, "The Woman taken in adultery," from the original painting, by A. Beer, embossed gold ornamentation on borders of deep blue, and panels of copper red. Diameter 19 inches, has plush frame.

1038 PAIR LARGE PLAQUES, French porcelain, painting of peacock, golden pheasant, flowers, blossoms, etc., on silver ground, by N. Vivien. Diameter 20 inches, mounted in plush frames. 2 pieces.

1039 DRESDEN PLAQUE, oblong form, decorated by E. Echardt, "The new Toy Book." 10 x 12½ inches, mounted in plush easel frame.

1040 ROYAL VIENNA PLAQUE, oval shape, subject of decoration, "Vulcan gives Thetis the Arms of Achilles," by Jos. Zasche, crimson and white border with embossed gold ornamentation. 12 x 17 inches, has plush frame.

1041 FRENCH PORCELAIN PLAQUE, decorated with Eastern scene after Gérôme, border painted in blue and red on gold and silver ground. Diameter 17½ inches, has plush frame.

1042 —— Another, companion to above, subject of decoration, "Eastern Dancing Girl," after Giraud, mounted in plush frame to match above.

1043 PAIR PLAQUES, Royal Vienna, round shape, decorated by Joseph Zasche, subject, "The Meeting on the Lake" and "Lesson in Geography." Diameter 10 inches, mounted in plush frames. 2 pieces.

1044 FRENCH FAIENCE PLAQUE, *pâte sur pâte* decoration, "Egyptian Dancing Girl," by F. Rhead. Diameter 18 inches, has plush frame.

1045 LARGE PLAQUE, royal Vienna, subject of decoration, "Mercury with Horse," copied by A. Beers from the original painting in the Belvedere, Vienna, rich ornamentation on borders. Diameter 18 inches, mounted in maroon plush frame.

1046 LARGE MINTON PLAQUE, decorated by H. W. Foster, "Ideal Head," gold back ground. Diameter 19 inches, has plush frame.

1047 DRESDEN PLAQUE, decorated by Frank Till, subject, "The Vigil," after the original painting by Angelica Kauffmann. 12 x 10 inches, mounted in maroon plush easel frame.

1048 PAIR PORCELAIN PLAQUES, oblong shape, dark green glaze, with ornamentation in *pâte sur pâte*, "He loves me, He loves me not," by F. Rhead. 13 x 6 inches each, ebonized and gilt frames. 2 pieces.

1049 VERY LARGE PLAQUE, by "Minton," round form, decorated by H. W. Foster, subject, "The Pet Kitten," gold back ground. Diameter 23 inches, mounted in maroon plush frame.

1050 FRENCH PORCELAIN PLAQUE, diameter 22 inches, decorated by T. LeRoy, "Young Lady of the XVI. Century," has plush frame.

1051 OVAL PLAQUE, royal Vienna, decorated by Gestner, subject, "Samson and Delilah," copied from the original painting in the Belvedere, richly ornamented border. 15 x 19 inches (slightly defective), has plush frame.

1052 DRESDEN PLAQUE, oblong form, subject of decoration, "Moses in the Bulrushes," copied from the original painting, by P. Delaroche. 20 x 14 inches, mounted in carved gilt frame, plush mat.

1053 PAIR PLAQUES, French porcelain, decorated by J. Pascault. "Girls of the XVI. Century." Diameter 9 inches, have maroon plush frames. 2 pieces.

1054 —— Another pair, larger, "Ideal Heads," painted on rough gold ground. Diameter 12 inches, plush frames. 2 pieces.

1055 LARGE PLAQUE, royal Vienna. Diameter 19 inches, subject of decoration, "Jesus and the Woman of Samaria," copied by A. Beers from the original painting by Annebarle Caracci, borders richly ornamented in gold and colors, has maroon plush frame.

1056 ROYAL VIENNA PLAQUE, same size as above, decorated with "Portrait of Rembrandt in his 45th year," mounted in plush frame.

1057 PAIR PLAQUES, by Deck, round shape, decorated by R. Janvier, 1867, "Nymphs and Cupids." Diameter of each 11 inches, have carved ebonized frames. 2 pieces.

1058 SMALL DRESDEN PLAQUE, decorated by F. Till, after G. Hom, subject, "Good Night." 9 x 6 inches, mounted in plush frame.

1059 LARGE PLAQUE, Dresden, decorated by A. L. Eckardt, copy of painting by Franz Deffregger, "Off for the Hunt." 19 x 15 inches, has carved gilt frame.

1060 ROYAL VIENNA PLAQUE, diameter 14 inches, subject of decoration, "Abraham and Hagar," after P. Van Dyke, border richly ornamented with embossed gold and enamels, has plush frame.

1061 —— Another, same size as above, subject of decoration, "Thetis brings his Armor to Achilles," maroon plush frame.

1062 LARGE PLAQUE, French porcelain, decorated by Boullinière, after Lefèbvre, subject, "Mignon, Regretting her Country." Diameter 22 inches, mounted in plush frame.

1063 ROYAL VIENNA PLAQUE, diameter 12 inches, subject of decoration, "The Rape of Dejanira," has ebonized, gilt and plush frame.

1064 —— Another, larger, subject of decoration, "Diana," richly ornamented border. Diameter 14 inches, has plush frame.

1065 —— Another, companion to the above, subject of decoration, "Venus and Adonis," mounted in plush frame.

1066 VERY LARGE PLAQUE, Dresden, oblong form, a subject of decorative "Art and Liberty," after the original painting by Gallait. 26 x 20 inches, has gold leaf frame.

1067 FRENCH PORCELAIN PLAQUE, "Ideal Head," painted on gold ground. Diameter 9½ inches, has plush frame.

1068 DRESDEN PLAQUE, oblong form, decorated by C. Meinnelt, subject, "Marguerite." 16 x 9 inches, has gold leaf frame.

1069 ROYAL VIENNA PLAQUE, decorated by A. Beer, subject, "Ariadne Waking," richly ornamented border in gold and colors. Diameter 11 inches, has plush frame.

MISCELLANEOUS SMALL OBJECTS.

IN ENAMEL, SILVER, BRONZE, ETC.

1070 MINIATURE, in enamel, neatly framed.

1071 PAPER WEIGHT, nickel, with enameled frog in relief.

1072 BRONZE KITTENS, enameled. 3 pieces.

1073 PORTABLE INKSTAND, sterling silver, hammered, finished Japanese designs in applied metals.

1074 MATCH BOX, French cloisonné, enamel.

1075 JEWEL TRAY, lapis-lazuli.

1076 BRONZE DOG, enameled.

1077 MINIATURE ARM CHAIR, in sterling silver.

1078 MATCH STAND, bronze boot, figures of mice in relief.

1079 SCENT BOTTLE, cameo glass, by Webb.

1080 MINUTE BIRDS, in bronze and enamel. 2 pieces.

1081 CACHOU BOX, French enamel ornamentation, gold lined.

1082 BRONZE TRAY, *repoussé* ornamentation.

1083 THERMOMETERS, silver plated. 2 pieces.

1084 JEWEL TRAY, cornelian, finely polished.

1085 PAPER KNIFE AND TRAY, bronze, carved ornamentation gold and oxidized finish. 2 pieces.

1086 SCENT BOTTLE, design of parrot, crystal glass body with gold gilt bronze mountings.

1087 MATCH STAND, silver dog, with hat.

1088 OBJECT GLASS, bronze and gilt, claw handle.

1089 BRONZE ORNAMENTS, cat with violoncello and boy on chair. 2 pieces.

1090 BRONZE PIECE, reclining bear.

1091 CACHOU BOX, enameled ornamentation, gold lined.

1092 PAIR TALL CANDLESTICKS, sterling silver, *repoussé* ornamentation, oxidized finish.

1093 SMALL VASE, cylindrical shape, French cloisonné in imitation of Chinese.

1094 POSTAGE STAMP BOX, gold gilt, and jeweled ornamentation.

1095 MATCH STAND AND TRAY, bronze and enamel owl's head.

1096 POCKET MATCH BOX, sterling silver, " Here's the last."

1097 PERFUME SPRINKLER, sterling silver, shape of watering pot.

1098 BOX AND COVER, old satsuma ware, black glaze with crests in white reserve.

1099 MATCH BOX, sterling silver, shape of dog house.

1100 GALLERY GLASS, mounted in platina.

1101 —— Another, mounted in German silver, ebonized handle.

1102 —— Another, larger, similar mounting.

1103 —— Another, larger, gold plated mounting, ivory handles.

1104 —— Another, same size, mahogany mounting.

1105 —— Another, larger, similar mounting.

1106 ANTIQUE IVORY TANKARD, battle scene in bold relief, *repoussé* and chased silver mountings, gold finished, figures in relief on cover. Height and diameter 11 x 7 inches.

1107 BRONZE CAT, enameled ornamentation. Height 7¾ inches.

1108 —— Another, similar.

1109 BRONZE AND ENAMELED KITTEN. Height 4¾ inches.

1110 INK STAND, silver bronze fox. Height 7 inches.

1111 NIGHT LAMP, silver bronze cat, with gold gilt base. Height 9 inches.

1112 SILVER BAS-RELIEF, Pope Pius IX., by Sinédo, mounted on black polished marble.

1113 VASE, satsuma ware, hexagonal shape, decorated with Japanese figures in medallions, in gold and colors, embossed diaper, arabesque and other designs surrounding. Height and diameter 6½ x 4 inches.

1114 OLD GREEK GLASS AMPULLA, in fine state of preservation, has morocco case.

1115 BOTTLE WITH LONG NECK, old Greek glass, finely preserved, iridescent luster.

1116 ANTIQUE CHOCOLATE POT, "Hochst," decorated in gold and colors.

MINIATURE OBJECTS IN SILVER.

OLD DUTCH TOYS.

1117 SET FURNITURE, sofa, chairs, tables, etc. 9 pieces.

1118 LANTERN, tall cone shape.

1119 CENTRE TABLE, filigree work. 2 pieces.

1120 COFFEE URN AND TEA POT. 2 pieces.

1121 TEA SET AND TRAYS. 2 pieces.

1122 WINDMILLS, specimens of old Dutch and filigree work. 2 pieces.

1123 PAIR CANDLE BRANCHES. 2 pieces.

1124 STATE CARRIAGE AND SLEIGH. 2 pieces.

1125 GONDOLA.

1126 CANDLESTICK, filigree work.

1127 REVOLVING STARS, figures in relief. 2 pieces.

1128 COFFEE URN AND TEA POT, filigree work. 2 pieces.

1129 ORNAMENTS. 2 pieces.

1130 WHEEL OF FORTUNE.

1131 SPINNING WHEEL.

1132 CANDLE STAND AND CANDLESTICK. 2 pieces.

1133 KITCHEN UTENSILS. 10 pieces.

1134 PERFUME BOXES. 2 pieces.

1135 BELLOWS AND TEA CANISTER. 2 pieces.

1136 TREASURE CHEST, etc., filigree work. 2 pieces.

1137 PAIR CANDLESTICKS. 2 pieces.

1138 FIGURES AND SET MINUTE SPOONS. 2 pieces.

1139 DOG HOUSE, ETC. 3 pieces.

1140 GALLERY GLASS, gold plated mounting, ivory handle.

1141 —— Another, german silver mounting, ebonized handle.

LARGE COLLECTION OF PLATES,

MANY OF UNIQUE DESIGNS, MADE AND DECORATED TO ORDER, AND NEVER DUPLICATED.

1142 ROYAL VIENNA PLATES, deep form, painting, of Biblical subjects, rich borders of applied gold on dark blue and maroon ground. Diameter 10 inches. 2 pieces.

1143 ROYAL VIENNA PLATES, subject of decoration, "Spring" and "Summer," jeweled, and gold ornamented borders. 2 pieces.

1144 —— Others, decorated with mythological subjects, borders of various designs in gold and colors. 12 pieces.

1145 —— Others, decorated with portraits of the "Queens of England." 12 pieces.

1146 —— Others, decorated with portraits of Peter 1st of Russia, and Gustave Adolph 1st of Sweden, painted by Schröbel, borders ornamented in gold and fine colors. Diameter 9½ inches. 2 pieces.

1147 —— Others, portraits of Frederick the Great, and Carl VI., painted by A. Beer, rich borders. 2 pieces.

1148 —— Others, portraits of Sigismund of Sweden, and Carl 1st, painted by A. Beer and Berger, floral and other designs on borders in gold and delicate colors. 2 pieces.

1149 —— Others, portraits of Louis XIV., by A. Beer, and Louis XVI., by Schröbel, borders of very rich design in gold and colors. Diameter 9½ inches. 2 pieces.

1150 —— Others, portraits of King Ferdinand 1st, and Carl the Great, by A. Drest, and Gustave 1st of Sweden, by Grüner, borders ornamented with rich designs in applied gold over delicate colors. Diameter 10 inches. 3 pieces.

1151 —— Others, decorated with mythological subjects by Joseph Zache, and others, "The Judgment of Paris," "Dœdalus und Icarus," and "Offerings of Venus," borders richly ornamented. 3 pieces.

1152 —— Others, decorated by Männish, "Venus and Æneas," and "School of Love," richly ornamented borders of designs in gold on King's blue ground. 2 pieces.

1153 —— Others, mythological and other subjects, "The Choice of Hercules," "Angelica and Medora," "The Departure of Hector," "Death of Achilles," and "Saul as King," borders richly ornamented in various designs. Diameter 10 inches. 6 pieces.

1154 —— Others, decorated with mythological and other subjects, borders of rich designs in gold and colors. Diameter 10 inches. 8 pieces.

1155 ROYAL VIENNA PLATES, "Cupid sharpening his Arrows," etc., borders of designs in gold on King's blue ground. Diameter 10 inches. 2 pieces.

1156 —— Others, portrait of Henry VIII. of England, by Werner, and "Springtime," after Raphael, borders of very rich designs in embossed gold and colors. Diameter 9⅛ inches. 2 pieces.

1157 —— Others, "Venus and Troja," and "Hippolytus and Phœdra," borders of applied gold and colors. Diameter 9⅛ inches. 2 pieces.

1158 —— Others, subject of decoration "Rebecca at the Well" and "Muse of Painting," richly ornamented borders. 2 pieces.

1159 —— Others, "Thetis brings his Armor to Achilles," "Thetis bathing Achilles in the Styx," "Pluto carrying off Proserpine," "Achilles disguised as a Woman," and "Boreas carrying off Orythia." Diameter 9½ inches. 5 pieces.

1160 SÈVRES PLATES, *pâte tendre*, mark of the factory, 1768, and of Chulot decorator, in medallions are painted portraits of Court beauties: Duchesse de Bourgoyne, Duchesse de Pompadour, Diane de Poitiers, Marie Stuart, Gabrielle d'Estrées, Madame de Montesson, Anne d'Angleterre, Comtesse de Grignan, Madame Elizabeth, Marie de Médicis, Madame de Lamballe, Madame Dubarry. Rich jeweled borders with flowers painted in medallions. 12 pieces.

1161 —— Others, same marks, hard paste, painted with portraits of Duchesse du Maine, Madame de Mailly, Madame de Longueville, Madame de Genlis, Madame de Parabère, Madame de Sévigné, jeweled and decorated borders to match above. 6 pieces.

1162 MINTON PLATES, open work borders, decorated with floral designs, various roses, painted in natural colors. Diameter 9 inches. 18 pieces.

1163 —— Others, same pattern and size, decorated with figures of Cupids, flowers, etc., by A. Boullemier. 18 pieces.

1164 —— Others, pierced border of Grecian pattern, rose pink glaze. with floral designs and butterflies painted in white. 18 pieces.

1165 MINTON PLATES, for game, lattice design borders, various dogs, horses, birds, deer, etc., painted in medallions, on which is a band of turquoise glaze. 12 pieces.

1166 —— Others, of similar design and decoration, pink band around medallions. 12 pieces.

1167 —— Others, lattice and turquoise blue borders, domestic scenes painted in medallions. Diameter 9½ inches. 24 pieces.

1168 —— Others, cream glaze, with ornamentation in applied gold and platina, turquoise jeweled bands, and medallions. Diameter 10 inches. 18 pieces.

1169 —— Others, white centre, with border of sea green, richly ornamented with floral and other designs in applied gold and white enamel, same shape and size as above. 18 pieces.

1170 —— Others, open work borders of Grecian design, band of turquoise glaze, Cupids and floral designs in medallions, painted by A. Boullemier. Diameter 9½ inches. 18 pieces.

1171 —— Others, gold embossed borders, decorated with various rare orchids in bloom, painted by W. Mussillé. Diameter 9½ inches. 18 pieces.

1172 —— Others, cream color glaze, with various birds and plants, painted in natural colors. Diameter 9½ inches. 12 pieces.

1173 —— Others, open work borders, with turquoise and gold ornaments, decorated by A. Boullemier with pastoral and other subjects in medallions. Diameter 9 inches. 12 pieces.

1174 —— Others, same pattern and size, decorated by same artist, scenes from childhood, etc. 12 pieces.

1175 —— Others, panels decorated with marine views and landscapes in sepia, by J. Evans, canary yellow glaze, with gold ornamentation. Diameter 9½ inches. 18 pieces.

1176 —— Others, rich embossed gold enameled borders, roses and other flowers painted in centre by C. F. Hürtin. Diameter 9½ inches. 18 pieces.

1177 —— Others, larger, King's blue border, with floral designs in applied gold and turquoise, white centre with star medallions. Diameter 10 inches. 18 pieces.

1178 MINTON PLATES, pierced panels and cameo medallions on borders, with turquoise blue and gold ornamentation, pastoral and other subjects, painted in medallions by A. Boullemier. Diameter 10 inches. 18 pieces.

1179 —— Others, cameo medallion on borders, with floral design painted in colors, and vine design in gold on turquoise raised panels, in centre medallions, emblematical designs, band of turquoise blue surrounding. Diameter 10 inches. 18 pieces.

1180 —— Others, open work borders of Grecian pattern, gold ornamentation, decorated by A. Boullemier. Diameter 9½ inches. 18 pieces.

1181 —— Others, same pattern borders as above, turquoise blue centres, with cameo medallions and gold and silver ornamentation of vine and floral designs, bands of cream color, with festoons in gold. Diameter 9½ inches. 18 pieces.

1182 —— Others, turquoise blue borders, with bands of blossoms, white centre medallions, decorated with Chinese and Japanese vases and ornaments, plants, etc., in colors and gold. Diameter 9½ inches. 18 pieces.

1183 —— Others, ivory finish, with embossed gold ornamentation, and *pâte sur pâte* medallions of various designs, shapes and colors. Diameter 9½ inches. 15 pieces.

1184 —— Others, deep form, borders of floral designs with cameo medallions, centre of turquoise blue, with letter M in flowers on white ground, Diameter 10 inches. 24 pieces.

1185 —— Others, ivory finish, with ornamentation of various rare orchids in bloom, insects, etc., in gold, platina and enamels. Diameter 9½ inches. 22 pieces.

1186 —— Others, embossed gold borders, painted in medallions, Cupids, and nude figure, surrounding which a band of turquoise blue, with floral and other designs in white *pâte sur pâte*. Diameter 9½ inches. 24 pieces.

1187 —— Others, for game, sunk panels, decorated with various domestic and wild animals, ground of turquoise blue, with floral ornamentation in imitation of Chinese cloisonné enamel. Diameter 9½ inches. 18 pieces.

1188 MINTON PLATES, turquoise blue medallions, with Japanese ornaments and other designs, painted in colors and gold, cream color band and turquoise borders, rich enameled ornaments. Diameter 9½ inches. 22 pieces.

1189 ROYAL WORCESTER PLATES, ivory finish centres, with embossed medallions, centre decorated with four peacocks in penciled gold and colors, very rich borders in gold and turquoise enamel. Diameter 10 inches. 18 pieces.

1190 —— Others, same make, rich embossed borders of jeweled and other designs, white centres with floral designs, painted in natural colors. Diameter 9 inches. 18 pieces.

1191 —— Others, larger, ivory finish, Japanese style of decoration, storks, plants, etc., in gold matte and platina. Diameter 10 inches. 22 pieces.

1192 —— Others, similar to above, smaller. Diameter 9½ inches. 10 pieces.

1193 —— Others, smaller, similar in design to above. Diameter 9 inches. 12 pieces.

1194 DRESDEN PLATES, open work borders, decorated with penciled gold over King's blue glaze, various heads painted in medallions, "Neapolitan Boy," etc. Diameter 9½ inches. 12 pieces.

1195 —— Others, same shape and size as above, decorated with various subjects, copied from paintings by Gerard Douw and other famous painters. 11 pieces.

1196 —— Others, same shape as above, pastoral scenes painted in centre medallions. 2 pieces.

1197 —— Others, pierced borders with blue and gold ornamentation, painted with subjects after paintings by Caspar Netscher and others. Diameter 9 inches. 3 pieces.

1198 —— Others, open work borders and scalloped edges, penciled gold ornamentation, centre panels painted with "The Goddess of Fairy Tales," etc. Diameter 9 inches. 2 pieces.

1199 SÈVRES PLATES, *pâte tendre*, mark of 1769, decorated with floral wreaths around borders, gold ground centre with decoration in blue. Diameter 9½ inches. 18 pieces.

1200 SÈVRES PLATES, mark of 1753, and Le Gay decorator, medallion portraits of court beauties and celebrated women of France, jeweled and painted ornamentation, turquoise blue and white ground, scalloped edges. Diameter 10 inches. 18 pieces.

1201 —— Others, smaller, mark of 1883, decorated by E. Sieffert, "Marionettes." Diameter 9 inches. 18 pieces.

SALE SATURDAY AFTERNOON, MARCH 13,

BEGINNING AT 2.30 O'CLOCK.

AT THE AMERICAN ART GALLERIES.

LARGE COLLECTION OF PLATES.

1202 "CROWN DERBY" PLATES, white centres with birds and flowers painted in natural colors, borders of various colors, and ornamented with floral panels, crests and other designs in gold and delicate colors, scalloped edges. Diameter 9½ inches.
18 pieces.

1203 BERLIN PLATES, centre medallion. decorated with ideal female heads, green and gold borders. Diameter 9½ inches.
18 pieces.

1204 MINTON PLATES, richly ornamented with embossed gold and *pâte sur pâte* on turquoise and dark blue, white centre with gold crest. Diameter 10 inches. 18 pieces.

1205 PLATE, "Brownfield's china," decorated with domestic and other scenes, by Boullemier, and Hartmann, subjects of decoration inscribed on back of plates. Diameter 9 inches.
19 inches.

1206 —— Others, same make, ornamented with figure of Cupids in *pâte sur pâte*, vine and other designs in gold, dark blue and pink ground. Diameter 9 inches. 18 pieces

1207 PLATES, of French porcelain, decorated with "Peasant Boys," by Jean and Georges Poitevin. Diameter 9 inches.
12 pieces.

1208 FAIENCE PLATES, same as above, decorated by Georges Poitevin, "Peasant Children." 9 pieces.

1209 COPELAND PLATES, scalloped edges, with embossed gold ornamentation, white centres with floral designs painted by C. F. Hürstin. Diameter 8 inches. 12 pieces.

1210 —— Others, same make, similar shape, applied gold ornamentation, female heads in centre medallions. Diameter 8 inches. 12 pieces.

1211 —— Others, similer shape as above, turquoise border, delicate pink ground centre, rich jeweled and gold ornamentation. Diameter 8 inches. 12 pieces.

1212 PLATES, "Brownsfield China," open work borders with gold ornaments, decorated by Hartmann, domestic, pastoral, and other subjects, title inscribed on back of each plate. Diameter $9\frac{1}{2}$ inches. 18 pieces.

1213 MINTON PLATES, pink and gold ornamented borders, orchids in bloom painted in centre on white ground. Diameter $9\frac{1}{2}$ inches. 22 pieces.

1214 ROYAL WORCESTER PLATES, Persian borders, white centres, with various flowers and butterflies painted in natural colors. Diameter 9 inches. 18 pieces.

1215 —— Others, lotus leaf design, ivory texture, decorated with Japanese and other designs in applied metals and colored enamels. Diameter 9 inches. 18 pieces.

1216 MINTON PLATES, very intricate pierced borders, of floral and lattice designs, with gold ornamentation, decorated with subjects after Angelica Kauffmann by A. Boullemier. Diameter 10 inches. 18 pieces.

Finest and most expensive Plates ever produced by Minton.

1217 —— Others, white *soufflé* borders with gold bands, monogram on turquoise medallion. Diameter 9 inches. 18 pieces.

1218 —— Others, lemon yellow and gold borders, white centre, monogram in dark blue panels. Diameter 9 inches. 18 pieces

1219 —— Others, same shape and size as above, turquoise and gold gilt border, monogram on gold ground panel. 18 pieces.

1220 —— Others, same shape and size as above, crimson and gold borders, monogram on gold ground panel. 18 pieces.

1221 MINTON PLATES, rich crimson and gold borders, monogram in centre. Diameter 10 inches. 25 pieces.

1222 —— Others, same size and shape as above, rich blue and gold borders, monogram in white ground centre. 25 pieces.

1223 —— Others, same as above, turquoise and blue borders, with monogram in centre. 25 pieces.

1224 —— Others, very richly ornamented borders of dark blue, with decoration in gold and crimson. Diameter 10 inches. 25 pieces.

1225 —— Others, same shape and size as above, celadon borders with gold ornamentation. 25 pieces.

1226 —— Others, turquoise borders with gold band, monogram in centre. Diameter 10 inches. 25 pieces.

1227 —— Others, gilt band around edges, decorated with various Oriental vases, ornaments and flowers painted in natural colors. Diameter 9½ inches. 12 pieces.

1228 —— Others, similar to above. 25 pieces.

1229 —— Others, lapis-lazuli borders, jeweled ornamentation, "Cupid" subjects, painted in centre medallions. Diameter 9½ inches. 22 pieces.

1230 —— Others, turquoise blue and gold borders, with pierced medallions and *pâte sur pâte* festoons, white centre, ornamented with flowers, grasses, and insects in applied gold and silver. Diameter 9½ inches. 22 pieces.

1231 —— Others, open work borders, turquoise blue band, with fruits, blossoms and crests, in bright enamels, penciled gold medallions. Diameter 9½ inches. 22 pieces.

1232 —— Others, same shape as above, white *soufflé* band, children's heads painted in medallions. 18 pieces.

1233 —— Others, similar shape and size, floral designs, painted in medallions. 18 pieces.

1234 —— Others, same shape and size as above, turquoise blue glaze, with ornamentation of birds, flowering plants, etc., in white *pâte sur pâte*. 22 pieces.

1235 —— Others, gilt edges, white ground, with decoration of female heads. Diameter 9½ inches. 18 pieces.

1236 MINTON PLATES, turquoise rough glaze, with enameled birds, grasses, etc., in natural colors. 22 pieces.

1237 —— Others, for fish, same shape and size as above, decorated by W. Mussillé, with various species of fish, marine plants, etc. 25 pieces.

1238 —— Others, smaller, decorated by H. Mitchell, various fish painted in natural colors. Diameter 9 inches. 18 pieces.

1239 —— Others, for game, same size as above, decorated by H. Mitchell, with various birds, deer, and other game, painted in natural colors. 19 pieces.

1240 CROWN DERBY GAME PLATES, penciled and embossed borders in crimson and gold, centre panels painted with various domestic and wild birds, foliage, etc., in natural colors. Diameter 9½ inches. 25 pieces.

1241 PÂTE TENDRE PLATES, Sèvres style of decoration, pastoral and other subjects painted in centre medallions, turquoise borders, with birds and flowers, in panels, gold ornamentation. Diameter 9½ inches. 18 pieces.

1242 MINTON PLATES, pierced design on borders filled in with glaze, Chinese rice grain effect, painting of floral designs in centre panels, gold edge. Diameter 9½ inches. 22 pieces.

1243 —— Others, same size as above, similar design borders, Cupids painted in centres, penciled gold edges. 22 pieces.

1244 —— Others, open work borders with gold ornaments, decorated with female heads in medallion, turquoise band surrounding. Diameter 9 inches. 18 pieces.

1245 —— Others, larger, gold ground borders, with water and flying storks in Nankin blue, monogram in centre. Diameter 10 inches. 25 pieces.

MISCELLANEOUS.

1246 ROYAL VIENNA DESSERT SERVICE, decorated by K. Wildner and others, with subjects from famous paintings, very rich blue and gold borders, comprises 2 high compotes, 6 plates, and 6 after dinner coffee mugs and saucers. 20 pieces.

1247 BOWL AND SAUCER, Sèvres porcelain, decorated with flowers and butterflies, painted in natural colors.

1248 AFTER-DINNER COFFEE CUPS AND SAUCERS, "Minton," semi-egg-shell texture, richly decorated with Persian and other patterns, in crimson and gold. 12 pieces.

1249 BOUILLON CUPS AND SAUCERS, to match above. 13 pieces.

1250 ROYAL VIENNA DESSERT SERVICE, decorated by Berger with mythological and other subjects, many after celebrated paintings, very rich borders in crimson and gold, vine designs in panels in delicate colors, comprises 4 low compotes, 12 plates, and 12 after-dinner mugs and saucers, mugs gold lined. 40 pieces.

1251 PAIR MINTON COMPOTES, tall form, with Cupids for support, turquoise blue glaze, with gold and jeweled ornaments, Cupids painted in medallions. 2 pieces.

1252 —— Another pair, similar shape as above, crimson glaze, with Cupids in medallions. 2 pieces.

1253 —— Same. 2 pieces.

1254 AFTER DINNER COFFEE CUPS AND SAUCERS, "Minton," celadon band, with floral and other designs in applied gold and white enamels. 17 pieces.

1255 —— Others, same make, rich gold and enameled decoration with cameo medallions. 12 pieces.

1256 —— Others, egg-shell texture, same make as above, "Minton," gold embossed ornamentation with painted floral band. Watteau subjects in medallions. 13 pieces.

1257 —— Others, "Copeland" square shape with incised corners, rich jeweled and gold ornamentation on crimson glaze. 6 pieces.

1258 —— Others, same make and shape, similar style of ornamentation on King's blue glaze. 6 pieces.

1259 TEA CUPS AND SAUCERS, "Minton," decorated with fan shape medallions in turquoise blue, flowers, birds, and other designs in natural colors and gold. 12 pieces.

1260 —— Others, same make, King's blue glaze with jeweled and gold ornamentation, Cupids painted in medallions, semi-egg-shell texture.

1261 MINTON TEA CUPS AND SAUCERS, same make, bowl shape, gold ground, band with flying storks in nankin blue and white enamel. 12 pieces.

1262 AFTER DINNER CUPS AND SAUCERS, "Crown Derby," egg-shell texture, rich jeweled and embossed decoration over rose pink and canary yellow glaze. 12 pieces.

1263 TEA CUPS AND SAUCERS, "Minton," pierced designs filled in with glaze, Chinese rice grain effect, butterflies and blossoms in gold and silver. 12 pieces.

1264 —— Others, same make, turquoise floral glaze, with flying storks, bamboo branches and other designs painted in natural color enamels.

1265 CHOCOLATE MUGS AND SAUCERS, decorated medallions, turquoise band, embossed gold ornamentation. 12 pieces.

1266 ROYAL WORCESTER TRAY, leaf shape, decorated with flying storks, bamboo branches, etc., in gold and platina.

1267 SALAD PLATES, "Minton," ornamented with floral and other designs in bright colors, in imitation of Chinese cloisonné enamel. 24 pieces.

1268 PORCELAIN MENU STANDS, decorated with game subjects. 35 pieces.

1269 —— Others, similar. 12 pieces.

1270 —— Others, decorated with heads. 34 pieces.

1271 —— Others, same shape, decorated with scenes from childhood. 12 pieces.

RICH CUT ENGLISH GLASSWARE.

1272 LARGE FRUIT BOWL, high form, heavy texture, bold diamond pattern.

1273 PAIR FRUIT BOWLS, to match, low form.

1274 PAIR PRESERVE DISHES, to match, oval shape. 2 pieces.

1275 ICE CREAM DISH, oval shape, scalloped edge, fine diamond pattern. 16 x 11½ inches.

1276 FRUIT BASKET, antique pattern, oval shape, diamond design.

1277 ROUND PRESERVE DISH, heavy texture, bold cut. Diameter 10 inches.

1278 PAIR PRESERVE DISHES, to match. Diameter 9 inches. 2 pieces.

1279 —— Another pair, smaller. Diameter 8 inches. 2 pieces.

1280 ICE CREAM DISH, flat oval shape, scalloped edge, diamond and star pattern. 13½ x 9½ inches.

1281 PAIR HIGH FRUIT BOWLS, fine diamond pattern. 2 pieces.

1282 CHEESE DISH AND COVER, to match.

1283 PRESERVE TRAY, to match, shell shape.

1284 —— Another, oval shape, with handles at ends, heavy texture. 14 x 8 inches.

1285 ICE CREAM TRAY, oblong form with handles at ends, heavy texture. 14 x 8 inches.

1286 PRESERVE DISH, oval shape, bold diamond pattern.

1287 PAIR JELLY DISHES, oval shape, heavy texture, bold cut. 2 pieces.

1288 BERRY DISH, round shape with indented sides, heavy texture, bold cut. 12½ x 10 inches.

1289 PAIR PRESERVE DISHES, to match. 2 pieces.

1290 ICE CREAM TRAY, oval shape, with handles at ends, antique pattern. 14 x 8 inches.

1291 FRUIT TRAY, to match, oval shape. 12 x 7 inches.

1292 PAIR JELLY TRAYS, to match. 2 pieces.

1293 —— Another pair, smaller. 2 pieces.

1294 SALAD BOWL, antique shape, diamond pattern.

1295 ICE CREAM TRAY, to match, oblong shape, with shell shape handles at ends. 13½ x 7½ inches.

1296 PAIR JELLY TRAYS, to match, diamond shape. 2 pieces.

1297 PAIR ROUND TRAYS, to match. 2 pieces.

1298 OVAL TRAY, to match, with rim. 11 x 9 inches.

1299 PAIR SHELL-SHAPE TRAYS, to match. 2 pieces.

1300 OBLONG TRAY, with rim, to match. 11 x 5 inches.

1301 PAIR PRESERVE DISHES, to match, oval, deep form. 2 pieces.

1302 FRUIT BASKET AND TRAY, antique shape, diamond pattern, heavy texture. 11 x 6½ inches.

1303 PAIR PRESERVE TRAYS, to match, round, deep form. Diameter 10 inches. 2 pieces.

1304 PAIR FRUIT BASKETS, with trays, to match above, diamond shape. 2 pieces.

1305 PAIR LARGE TRAYS, leaf shape, diamond pattern. 2 pieces.

1306 JELLY TRAY, oblong, deep form, boldly cut. 11 x 7 inches.

1307 PRESERVE TRAY, oval shape, with scalloped edge, diamond pattern. 11 x 8 inches.

1308 —— Another, similar shape and size, but different pattern, heavy texture.

1309 RELISH TRAYS, antique shape, diamond pattern. 4 pieces.

1310 PAIR JELLY TRAYS, deep diamond shape, cut in squares. 9 x 4½ inches. 2 pieces.

1311 LARGE FRUIT STAND ON PEDESTAL, elaborate antique design, heavy texture. Height and diameter 12 x 9½ inches, can be used with or without pedestal.

1312 SMALL FRUIT STAND, heavy texture, diamond pattern.

1313 PAIR CLARET FLAGONS, heavy texture, bold diamond pattern. 2 pieces.

1314 PAIR QUART DECANTERS, to match. 2 pieces.

1315 GOBLETS, to match. 36 pieces.

1316 CHAMPAGNE BOWLS, to match. 34 pieces.

1317 HOCK GLASSES, to match. 34 pieces.

1318 CLARET GLASSES, to match. 36 pieces.

1319 SHERRY GLASSES, to match. 36 pieces.

1320 LIQUEUR GLASSES, to match. 35 pieces.

1321 ALE PITCHERS, to match. 12 pieces.

1322 FINGER BOWLS AND PLATES, to match. 35 pieces.

1323 PAIR PINT DECANTERS, bold cut. 2 pieces.

1324 ENGRAVED GLASS ALE PITCHERS. 12 pieces.

1325 ALE GLASSES, to match. 10 pieces.

1326 TUMBLERS, to match. 6 pieces.

1327 CHAMPAGNE GLASSES, to match. 12 pieces.

BRONZES, SCULPTURE, CABINETS, ETC.

1328 BAS-RELIEF, in Bronze, "Le Christ au Tombeau," by Jean Goujon, F. Barbedienne, *Fondeur*. Height 7½ inches, width 18½ inches, mounted in crimson plush frame.

1329 BRONZE FIGURE, "North Wind," by Moreau. Height 36 inches.

1330 PEDESTAL for same.

1331 BRONZE FIGURE, "Summer," by Gregoire. Height 27 inches.

1332 PEDESTAL for same.

1333 BRONZE BUST, "A Chief of Timbuctoo." by A. Stralzer, 1880, marble base. Height 24 inches.

1334 TALL PEDESTAL for above, carved and polished brass.

1335 LIFE-SIZE FIGURE, in Carrara marble, "Reproof," by E. R. Thaxter, deceased. Height 36 inches.

1336 PEDESTAL for same, Verte antique marble.

1337 LIFE-SIZE BUST, in Carrara marble and bronze, "Othello," by Calvi, of Milan.

1338 PEDESTAL for same, carved onyx, with gold gilt ornaments and mountings.

1339 BRONZE FIGURE, "Eastern Dancing Girl." Height 28 inches.

1340 COMPANION to the above, "Eastern Dancing Boy."

1341 PAIR TALL PEDESTALS for the above, rose antique marble, with gold gilt mountings and ornaments. 2 pieces.

1342 BRONZE FIGURE, "The Fisher Girl," by B. Carpeaux. Height 28 inches, has black marble base.

1343 FIGURE IN BRONZE, "Psyche," by L. Gregoire. Height 38 inches.

1344 PEDESTAL for same, carved cherry, ebonized.

1345 SCULPTURE IN IVORY, figure of "Fortune," by A. Moreau-Vauthier. Height of figure including Egyptian marble pedestal 33 inches, sold with hexagonal shape beveled glass case, with silver mountings, made to order by Tiffany & Co.

1346 FIGURE of "Andromeda," sculptured in ivory, by A. Moreau-Vauthier. Height, including Egyptian marble pedestal, 29 inches, has beveled glass case, with gold gilt mountings.

1347 MINIATURE BUST, in ivory, "Il Lazzarone," carved by A. Moreau-Vauthier. Pedestal of carved and polished agate, has silver and gold gilt stand, with glass shade.

1348 BUST, in Carrara marble, "Daisy," by C. Calverly. Height 15 inches.

1349 LARGE BRONZE, "Roman Boy Catching Crabs," by F. Moratilla, Rome. Height 52 inches, width at base 28 inches.

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1680 THORNWELL (J. H.). LIFE AND LETTERS OF, by B. M. Palmer. 8vo, cloth. Richmond, 1875.

1681 TIMBS (JOHN). ANECDOTE LIVES of Hogarth, Reynolds, Gainsborough, Fuseli, Lawrence, and Turner. Post 8vo, half calf extra. London, 1872.

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1683 TUCKERMAN (H. T.). BOOK OF THE ARTISTS. American Artist Life, comprising Biographical and Critical Sketches of American Artists. *Portrait.* Royal 8vo, half calf extra. New York, 1870.

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1685 TURNER (J. M. W.) LIFE OF. Founded on Letters and Papers furnished by his Friends and Fellow Academicians, by Walter Thornbury. *Fine portrait and engravings.* 2 vols. 8vo, half calf extra. *Scarce.* London, 1862.

Contains a complete Catalogue of all Turner's Engraved Works, and of his Paintings exhibited at the Royal Academy and British Institution, etc.

1686 TURNER GALLERY. *A series of* 120 *large line engravings from the most famous paintings of J. M. W. Turner, by Willmore and other celebrated engravers,* with a Memoir and Descriptions by W. C. Monkhouse. 2 vols. folio, red mor., gilt edges. New York, n. d.

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V. LAST JOURNALS of the Reign of George III. Edited by Dr. Doran. 2 vols. 1859.

VI. WALPOLE. Letters to the Countess of Ossory, from 1769 to 1797. Edited with Notes by the Right Hon. R. Vernon Smith. *Portraits.* 2 vols. 1848.

VII. MEMOIRS of Horace Walpole and his Contemporaries, etc. Edited by Eliot Warburton. *Portrait.* 2 vols. 1852. *Very scarce.*

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1706 WILSON (JOHN W.). CATALOGUE of a COLLECTION of PICTURES, etc. Exposée dans la Galerie du Cercle Artistique et Littéraire de Bruxelles, au profit des pauvres de cette Ville. Troisième édition. *Printed on heavy paper, and illustrated with a series of* 68 *large etchings*, from the most remarkable pictures in this celebrated collection. Roy. 4to, cloth.
Bruxelles, 1873.

This charming Catalogue was gotten up at the expense of the generous owner of the collection, and the money received from its sale donated to the fund for the relief of the poor of the city. The edition consisted of 1,000 copies. No. 324.

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COLLECTION OF ENGRAVINGS AND ETCHINGS.

NOTES BY MR. FREDERICK KEPPEL.

THIS collection has been made with the view of illustrating the whole history of the art, extending over a period of about four centuries.

The best examples of the greatest artists in engraving and etching are here included, in so far as it has been possible to procure them; and several of the prints are undoubtedly unique in America, being the only examples which have ever come here.

The great masterpieces of the old *painters* are now absolutely unprocurable. They are treasured in the public galleries of Europe, whence they will never come out; but such masters of painting as Albert Dürer, Rembrandt, and Claude Lorraine have engraved their own designs, either with the etching needle or the graver, and fine original impressions, printed from such plates, are just as *original*, just as *personal* to these artists as are the paintings themselves.

Thus there are in this collection precious relics of the infancy of art, which were not only engraved, but printed also by the hands of such masters as Israel von Mecken, Martin Schongauer, and Andrea Mantegna; and these identical sheets of paper having been religiously treasured by generation after generation of sincere art-lovers, have come down to the present day, and now take their place in the present collection.

And the wonder is—not that these early prints are costly—but that they are procurable at any cost.

It is not, however, every *old* print which is valuable, or even a work of art in the proper sense at all. It is only those which have genuine artistic merit to recommend them as well as antiquity—only the works of the true artists.

The relative value of each print is determined by its merit *and* its rarity; the best are usually, but not always, the dearest. In May, 1883, an impression of Rembrandt's etching, known as the "Advocate Tolling," was sold at auction in London for the enormons sum of £1,510 sterling ($7,500.00), and yet Rembrandt has etched better portraits than this, but, for some reason, very few impressions of it exist. In Charles Blanc's admirable book on Rembrandt there is a most dramatic account of an auction sale at which the Chevalier Claussin made incredible sacrifices to obtain this same print, and how he failed to get it.

Quite recently Marc Antonio's print of the poet Aretino was sold for £780 ($3,900.00), and Rembrandt's "Hundred Guilders Print" for £1,180 ($5,900.00); and these are not imaginary values, for the same prints would bring as much or more at auction to-day, for their value has steadily increased for the past two hundred years.

The high value of choice prints has caused many of them to be counterfeited. There are as many as four and five different counterfeits of some of Dürer's plates, mostly produced during the artist's own lifetime, or very shortly after his death. The same is true of the works of Marc Antonio, Lucas van Leyden and Rembrandt. Many of these counterfeits are very deceiving, and, were it not that we have in book

form the researches of skilled connoisseurs to guide us, collectors of the present day would have good reason to fear that some of their treasures were in reality spurious. But each important print has been positively authenticated, and the slight differences between the originals and the copies have been accurately shown.

Among these critical books of reference one work is pre-eminent. It is "*Le Peintre-Graveur*," in 21 volumes, by Adam Bartsch, who was the curator of the public collection at Vienna, where he was born in 1756. This work is a monument of critical research. It gives a detailed and systematic list of the works of each of the Painter-Engravers, telling how the various "states" of each plate are known, and minutely describing all the dangerous counterfeits of these plates.

The different "states" of a plate are somewhat like the different editions of a book, and it must always be borne in mind that as each impression taken *wears* the plate a little, the earliest impressions are usually the best, and a late impression from a worn-out plate is never good. The first state of a plate is not *always* the best, though it is nearly always the dearest. In the etchings of Rembrandt especially the first state is often very much unfinished, and of course presents an incomplete picture.

In a recent book, Sir William Drake's catalogue of the etchings of Seymour Haden, the excellent plan has been adopted of calling the unfinished and experimental proofs, "*trial* proofs," numbering them a, b, c, etc., and afterwards counting the "first state" from the actual completion of the plate. But Bartsch, Robert Dumesnil, and the other authorities designate these unfinished trial proofs as "states."

The "states" of the older plates correspond to the different "proof" states of the later engravings.

In the later engravings the "artists' proofs" are a limited number of the first taken from the *finished* plate. They are printed with great care, and before any inscription whatever has been put into the lower margin of the plate. Within the last thirty years it has become a custom for the engraver to examine each one of these artists' proofs, and to affix his signature to those that he finds perfect and unexceptionable; such a signature is, therefore, an endorsement or guarantee of the proof which bears it.

After the artists' proofs comes a second printing of "proofs before letters," which by a contradiction of terms are *not* before letters—since they usually bear the name of the painter, engraver, and publisher—but they are "before letters" in the sense that they are before the *title*, which does not appear till the next later state. After the "proofs before letters" come the "open letter" proofs. These are impressions with the final title of print added—but sketched in outline only.

Last of all come the "lettered prints," in which the title is completed. These lettered prints are issued until the metal plate wears out from use, and are unlimited in number.

In addition to these various proof states of a plate, an extra modern refinement has created the "*épreuves de rémarque*." These are the choicest and finest of all: they are very few in number, and are issued from the finished plate *before* the artists' proofs. They are so named from the "*rémarque*" or little special sketch which the artist adds in the lower margin of the plate, and which is again burnished out of the plate before the printing of the regular edition of the artists' proofs begins.

"States" of etchings are not always indicated by the lettering in the lower mar-

gin, as is the case with line engravings and mezzotints, because very often there *is* no blank margin to an etching, the etched work filling up the entire space of the copper. In such cases the "states" are indicated by something added to or taken from the etched work itself. For example: in Rembrandt's renowned plate of Christ before Pilate, known as the "Great Ecce Homo," the various states are described by Charles Blanc thus: *First state*, only the figures of Pilate and of five Jews appear, the greater portion of the composition has not yet been even commenced. Only two impressions of this state are known to exist; both are in the British Museum. *Second state:* The plate is now finished, except that in the subsequent state Rembrandt has added some diagonal lines to the face of one of the Jews. "*Il est extrêmement rare*" (Blanc). This second state shows the plate in all its glory—(and a superb impression of it is in the present collection). *Third state:* With the aforesaid diagonal lines added to the face of one of the Jews. *Fourth state:* The name of the publisher Malbouse is added in the lower margin.

Rembrandt's plates, and also those of Claude, present a variety of "states; while in the line engravings of Martin Schongauer, Albert Dürer, and Lucas van Leyden, "states" are almost unknown, and the value is altogether determined by the quality of the impression—a very fine early one being worth twenty times more than a late and worn one.

The following extract from an article in *Harper's Magazine* gives some practical hints on this subject:

"A word of suggestion as to the selection of engravings. It is not essential that they must be 'proofs,' though proofs, being the very earliest impressions taken from the plate, are naturally the finest. But a bad or worn impression should not be tolerated, no matter how cheap it is. Such a print is known by its general effect of weakness and paleness; the figures have lost their rotundity, and the perspective is almost gone. Especially among old engravings are bad impressions to be avoided.

"Modern impressions taken from such old plates as still exist are also worthless. A print, to be as it should be, must have been printed at the time it was engraved. Modern impressions are readily known by the paper on which they are printed.

"Another necessary warning is against 'retouched' impressions; many plates have been thus ruined, when, after they have begun to wear out from use, they have been re-cut in the worn parts by incompetent hands. The effect of a retouched impression is dull, heavy, and disagreeable; all the harmony and beauty of the plate are gone. It is only fine original impressions in good condition that worthily represent the great engravers."

While the works of the early "Painter-Engravers" and "Painter-Etchers" are the most valuable, still no collection would be complete without the best works of the later engravers, who have reproduced the masterpieces of painting, *translating* them—so to say—into black and white.

Thus Raphael never engraved or etched his Sistine Madonna; but Müller engraved it for him three centuries later. Rembrandt never etched his Night Watch; but Flameng has etched it for him in our own day. Turner did not engrave his Calais Pier; but Seymour Haden etched Turner's painting in a most masterly manner.

No doubt Raphael, Rembrandt, and Turner could have engraved these three paintings respectively—*but they did not do so;* and meanwhile the most satisfactory copies of them are the three plates just named.

Injudicious partisans of the beautiful art of etching have gone so far as to disparage all reproductive engraving as not being "original." But they forget that

we do not *want* originality in a translation or a reproduction. What we want is fidelity.

In Müller's plate of the Sistine Madonna it is Raphael who furnishes us with the originality, and his translator Müller has no business to be "original." And while the painting is far away in Dresden, this satisfactory copy of translation of it may adorn an American home.

The great value then of these engravings after the paintings of other men is, that they are the most available and most satisfactory presentations of those paintings which are the recognized masterpieces of art.

It is an interesting fact that those masters, such as Dürer, Rembrandt, and Claude, seldom or never engraved the same designs which they painted, or painted those that they had previously engraved, so that their prints do not duplicate their paintings—and this is one reason more for admitting good reproductive engravings into a collection.

NOTE ON COLLECTORS' STAMPS AND MARKS.

For centuries it has been the custom of some eminent collectors to put a distinctive mark on the backs of such prints as have been found worthy to make part of their several collections.

When the mark of some renowned collector is found on a print it is always recognized as a certificate of high quality. In the older prints the highest possible endorsement is to find the name of "P. Mariette" written, with the date, ranging from 1660 to 1710. Mariette sometimes even wrote his name on the face of a print —but so great was his judgment of quality that even this disfigurement adds value to it. A book is now being compiled by Mr. Thibaudeau, of London, which will be devoted to explaining these collectors' marks.

In the best modern collections it is usual to stamp the initials of the owner neatly in small letters on the back of the print.

ENGRAVERS, AND SPECIAL WORKS BY THEM, IN THIS COLLECTION.

OLD SCHOOL.

MARTIN SCHONGAUER, painter, engraver, and goldsmith, was born at Ulm, in 1420, and died at Colmar on the 2d of February, 1488.

He was one of the earliest and one of the best painter-engravers whose names have been preserved. The art of etching was not yet known in his lifetime—the discovery of it being ascribed to Albert Dürer, who was born in 1471—51 years later.

Although the works of all the early German masters seem stiff and "gothic" to modern eyes, yet there is real taste and beauty in the engravings of Schongauer. Perhaps the finest of his prints is the Saint Anthony tormented by Demons. Vasari records that Michael Angelo in his youth took the pains to color an impression of this print.

This collection is very rich in the works of this master. Among the finest specimens in it are the "Coronation of the Virgin" (Bartsch No. 71); "Peasants going to Market" (Bartsch No. 88); and the Elephant (Bartsch 92). This last is of extreme rarity.

ISRAEL VON MECKEN (or Meckenen), born at Bocholt, according to Byran, "about" the year 1424. Died the 15th of March, 1503.

Like others of the earliest engravers, he was a goldsmith—the separate profession of a painter being unknown at that period.

The "Dance of Herodias" is considered his masterpiece (see Andreson). The present impression is superb, and it is most probably the only example of this very rare print that exists in America. The costumes in it are most interesting.

ANDREA MANTEGNA, born at Padua in 1431. Died on the 15th of September, 1506.

This famous artist was not a goldsmith, like some of the early Germans, but was only known as a historical painter and engraver, and both his paintings and his prints display a bold and masterly style which is very different from the stiff and laborious work of the early Northern school.

Fine impressions of his works are exceedingly scarce and are highly valued.

"La Sépulture" (Bartsch, Vol. 13, pp. 229, 230)—cette estampe, dont Vasari fait mention, est une des plus parfaites de l'œuvre, tant pour le dessein que pour l'expression de la gravure."

It is very rare.

"La Flagellation" (Bartsch No. 1). Fine original impression. There is an old counterfeit of this print, in which the pavement is somewhat different in design from the original.

ALBERT DÜRER.—This great master was born on the 20th of May, 1471, and died in his native town of Nurenberg on the 18th of April, 1528.

The books which have been written upon his works would form a small library in themselves, and the artist himself—like Leonardo da Vinci—is also a writer of books.

The greatest museums of the world compete in perfecting their collections of Dürer's engravings.

The present collection is especially rich in them, and many of the examples are absolutely *unsurpassed* as to quality.

"Adam and Eve" (Bartsch No. 1). The artist's masterpiece, "Saint Hubert," Dürer's largest plate. "St. Jerome in his Cell" (Bartsch No. 60), very fine. The "Melancholia"—a perfect impression of this celebrated print.

NOTE.—Dürer has put into this plate a curious tablet of numbers which, when added up in a line, give the total of 34. This tablet gives the same total (34) when added in ten different ways, viz.: perpendicularly, diagonally, or horizontally.

Of Dürer's plate of "St. Hubert," Bartsch records that the original copper-plate came into the possession of the Emperor Rudolph, who caused the engraved lines to be filled with gold, and in this condition the plate was put into the Emperor's museum. After this filling up of the lines, of course no more impressions could be taken.

This collection now contains no fewer than *thirty-eight* engravings by Dürer.

MARC ANTONIO (Raimondi).—This most celebrated of the Italian engravers was born at Bologna, in 1487.

He was not a "painter-engraver" in that he did not engrave his own designs, but inasmuch as his career was intimately associated with that of Raphael—the "prince of painters," and that Raphael never engraved or etched, Marc Antonio's prints take rank with those of Dürer and Rembrandt, as the choicest gems in the realm of engraving.

In early life this engraver executed several plates in which he counterfeited the works of Dürer—even to the adding of Dürer's monogram to them. But going to Rome he attracted the attention of Raphael, and thereafter his great achievements were his plates from Raphael's works.

An interesting fact is that in many cases these engravings differ in certain details from the master's well-known paintings, and from this circumstance it is concluded that Raphael furnished his engraver with drawings from which to engrave his plates. And so truly "Raphaelesque" are those prints that connoisseurs are of opinion that Raphael himself must have aided Marc Antonio in his work.

"Saint Paul preaching at Athens" (Bartsch No. 44). Brilliant impression of one of Marc Antonio's finest prints. "Mary Magdalen washing the Feet of Christ," (Bartsch 23). "La Vierge au Berceau" (Bartsch No. 63).

The above, among several others in this collection, may be cited as examples of Marc Antonio's beautiful and artistic work.

LUCAS VAN LEYDEN.—Born at Leyden, Holland, in 1494. Died in 1533. Eminent painter and line engraver; contemporary and friend of Dürer.

Fine impressions of this engraver's work are even scarcer than those of Dürer, because his plates were so delicately engraved that they yielded only very few good proofs before they began to wear out.

His print of Mary Magdalen enjoying the pleasures of the World, called "La Dance de la Madeleine," is his most admired work, and ranks as one of the masterpieces of engraving.

PARMIGIANO.—Born at Parma, in 1503. Died in 1540. The family name of this eminent painter was Mazzuoli. The collection contains a fine proof in the "first state" of his etching, "The Entombment."

CLAUDE LORRAINE.—This great master of landscape painting and etching was born in France in the year 1600, and died in Rome in 1682. His family name was Gélée. The parents of Claude were very poor and he was apprenticed to a pastry-cook. He afterwards became valet and cook to the Roman painter Tassi, and from this poor beginning he rose to be, perhaps, the greatest master of landscape.

In Smith's "Catalogue Raisonné of Claude," the writer says: "Upwards of two centuries have elapsed since the birth of this enchanting painter, and during this long period no successful rival has appeared. He therefore stands alone, pre-eminent in excellence."

The etchings of Claude are as highly esteemed as his paintings. The standard authority on the former is the work of Robert Dumesnil, "*Le Peintre-Graveur Français.*"

REMBRANDT.—Paul Rembrandt van Ryn, the supreme master of etching, was born on the 15th of July, 1606, and died in 1665.

Rembrandt's etchings are the choicest treasures in the portfolios of amateurs throughout the world. Their value has steadily increased during two and a half centuries. In May, 1883, the highest price ever paid for an etching was given at auction in London for Rembrandt's portrait of the "Advocate Tolling." The price was £1510 sterling, or about $7,500.00. The purchaser was Monsieur Dutuit of Rouen. The auction sale took place at Christie & Manson's.

In the important revival of true painter-etching, which began about the year 1860 with Meryon, Jacque, Seymour Haden, Whistler, etc., and which has continued with such splendid results to the present day, it is a fact that all the best etched is frankly modeled after the methods of Rembrandt, and that "inspired Dutchman" seems to have known and practiced all the processes which are now used.

The great diversity of the money value of this master's etchings is partly due to their comparative quality, but partly also to their comparative rarity, so that the costliest print is not always the finest work of art.

His acknowledged *chef d'œuvre* is the "Christ healing the Sick," known by the sobriquet of the "Hundred Guilders Print." It is so called because Rembrandt himself used to sell it for that price (about $60.00). This was at that time a price unprecedentedly high. Dürer sold his finest prints at about *twenty-five cents* each.

The present impression of the "Hundred Guilders Print" is especially fine. A few years ago Mr. Palmer of London paid $5,900.00 for the first state of this print.

"The Three Trees." This is perhaps the most celebrated, as it is the most

valuable of all Rembrandt's landscapes. There are several counterfeits of this plate, but none of them approach the original in quality.

The "Great Ecce Homo." Magnificent proof in the first finished state (2d state according to the books of reference). The present impression is described on page 8. There is probably not a finer example of it in the world. Only one other proof in this second state exists in America.

The collection now contains no fewer than 109 of Rembrandt's etchings; all are fine, and many are of such extreme rarity that it would be impossible to find any others in this country.

Portrait of the "Burgomaster Jan Six."

This is admittedly the finest of Rembrandt's etched portraits. It is of great rarity and value in any state, but the present impression is of such beauty that it would be almost impossible to duplicate it.

While Rembrandt was still poor and obscure one of his first patrons was Jan Six, member of an old Amsterdam family, and who afterwards became Burgomaster of his native city.

When the great Jan Six first patronized the poor and unknown Rembrandt he little thought that Rembrandt's work would immortalize his own name, but so it has proved.

This portrait was etched in 1647, when Six was 29 years old. After more than two centuries the Six family reside in the same plain and comfortable old house, and the house is full of precious works of art.

CORNELIUS VISSCHER.—This interesting artist was born in Holland in 1629, and died at the early age of 28.

His print of the Pancake Woman is celebrated. A curious point in it is that there are *two* children eating pancakes, while any one would assert that there is only one. The second child can be found in the very middle of the print, near the woman's elbow.

The portrait of De Ryck is a masterpiece and very rare.

ANTOINE MASSON.—An eminent line engraver. Born at Orleans in 1636. Died in Paris, 1700.

His portrait of Brisacier, known as the "Gray-Haired Man," is considered one of the four finest portraits in line engraving. The other three being the Pompone de Bellièvre of Nauteuil, Philippe de Champaigne by Edelinck, and Bossuet by Drevet.

The present impression of the "Gray-Haired Man" is in a rare early state, in which there are two errors in the spelling of the inscription round the oval.

GERARD EDELINCK.—This greatest of portrait line-engravers was born at Antwerp in 1627, but his whole artistic career was in Paris.

ROBERT NAUTEUIL.—Born at Rheims, 1630. Died in Paris, 1678. One of the great portrait engravers. His portrait of Pompone de Bellièvre is considered to be the finest ever executed. His works are minutely described in the catalogue of M. Robert Dumesnil.

PIERRE DREVET.—Born at Lyons, 1664. Died in Paris, 1739.

One of the great portrait engravers. His large full-length portrait of Louis XIV. is considered his finest work. A fine impression of it is in the collection.

PIERRE IMBERT DREVET.—Son of Pierre. Born at Paris, 1697. Died there in 1739. The younger Drevet has never been surpassed and has hardly been equaled as a portrait engraver. His portraits of Bishop Bossuet and of Adrienne Lecouvreur are his most esteemed works.

This eminent engraver died insane at the age of 42.

G. B. PIRANESI.—This artist was by profession an architect, and this aided him in the branch of art to which he devoted himself and in which he was unequaled.

His complete etched works comprise a great number of volumes, but it is only a election of his most pictorial subjects which are sought by print collectors.

JOHN GEORGE WILLE.—Eminent master of line-engraving, born 1715. Died 1808.

A superb proof of the "Satin Gown" is one of the gems of the collection.

SIR ROBERT STRANGE.—Born in Scotland, in 1721. Died in London, 1792.

One of the very finest gems in the collection is the artist's proof of Strange's portrait of King Charles I. It bears an autograph dedication to a fellow artist.

WILLIAM WOOLLETT.—Born in England, 1735. Died in 1785.

Proofs of Woollett's prints are of great rarity. One such brought £70 sterling at auction in London recently.

There are several proofs of his finest works in the collection.

WILLIAM SHARP.—Born in England, 1746. Died in 1824.

A fine proof of the "Doctors of the Church" is one of the important plates in the collection.

The original painting was offered to the British Government, but while they delayed to secure it, Catharine the Great, of Russia, bought it along with other masterpieces.

GIUSEPPE LONGHI.—Born 1766. Died 1831.

A proof of the Reclining Magdalen is one of the loveliest things in engraving. It is very rare.

RAPHAEL MORGHEN.—Born near Naples, 1758. Died at Florence, 1833.

In the collection are the portrait of Leonardo da Vinci, and a proof of the small Madonna of the Chair, which Morghen engraved at the age of 72 years.

PAOLO TOSCHI.—Born at Parma in 1788. Died there in 1854.

This artist's two best plates are represented in the collection by unique proofs, both from his own collection. These plates are the Madonna della Scala, and the "Incoronata."

FRIEDRICH MÜLLER.—Born 1783. Died 1816.

A fine old impression of the great engraving of the Sistine Madonna also enriches the collection.

The plate is still in existence but very much retouched, and only the original impressions do justice to this masterpiece.

Other famous line-engravers are Porporati, Mandel, Calamatta, Schavoni, Richomme, Perfetti, François, Van Dalen, Bartolozzi, etc., all of whom, and several others, are well represented in the collection.

MODERN ETCHERS.

FRANCIS SEYMOUR HADEN.—This renowned etcher is not even an artist by profession, but has spent his life as a surgeon in London. He is one of the Fellows of the Royal College of Surgeons, and his etched work was only done as a recreation, and originally without any view to publication.

But yet no professional etcher of the 19th century ranks so high as Haden.

Mr. Hamerton's book, *Etching and Etchers*, devotes a very interesting chapter to this artist.

All his etchings are from his own designs, except one family portrait and the great plate of the Calais Pier, which is after Turner's painting.

The two large plates of Greenwich and Windsor are from his own designs. All three of these plates are destroyed and the proofs are very valuable.

Seymour Haden was born in 1818.

CHARLES MÉRYON.—Born at Paris in 1821. Died insane at Charenton, 1868.

Mr. Hamerton, in *Etching and Etchers*, eloquently tells the pathetic story of this wonderful artist's life.

Though he died so recently, his etchings to-day sell at nearly as high a price as those of Rembrandt; but he was driven insane by hunger, misery, and neglect, and in a paroxysm of madness he destroyed his precious copper-plates, so that his works are much scarcer than they otherwise would have been.

The collection is very rich in Méryon's prints.

CHARLES JACQUE.—Born in Paris the 23d of May, 1813.

This famous painter was one of the first to start the modern revival of true etching. His great plate, "La Grande Bergerie," is an acknowledged masterpiece.

JEAN FRANÇOIS MILLET.—This great artist was born at Gréville in 1814, and his etchings are as thoroughly characteristic of him as his paintings themselves.

It is stated that during the whole of his life Millet finished only about eighty oil paintings, many of which he retained in his studio for a long time, returning to work on them again and again in order to satisfy himself.

What a pity it is that he did not receive, during his life, the *tenth part* of the present value of any *one* of these paintings, in addition to the pittance that he sold them for! Such a sum would have made a rich man of him.

Millet sometimes repeated the subjects of his paintings in his etchings.

The collection contains several of his finest, notably "La Cardeuse," and a unique proof of "La Bergère," the latter being probably the only signed proof of it in the world.

DE GRAVESANDE.—This eminent etcher is the son of the late President of the Senate of Holland.

He went through the law course at the University of Leyden, but his overpowering bent toward art resulted in his adopting the profession of an artist. Mr. Hamerton devotes a highly laudatory chapter to him in the *second* edition of his *Etching and Etchers*, the first edition having appeared before his first etchings were published.

De Gravesande's etchings are highly esteemed in England and France. He now lives in Brussels.

AMERICAN ETCHERS.

Some of the very best and truest etchers of the present day are Americans.

The critics say that the practical *directness* of the American character is conducive to this result. In general these works are specially decorative and pictorial, and are well adapted to framing purposes.

Perhaps the most popular—and justly so—of American etchers, is

STEPHEN PARRISH.—He was born in Philadelphia, in 1846, and belongs to one of the old Quaker families there. Mr. Hamerton writes of him in the London *Portfolio*:

"Mr. Parrish is one of the most sincere and straightforward of living etchers."

The collection includes a set of his works, which is almost complete, and as many of the earlier plates are destroyed, many of those are rare.

PETER MORAN.—This celebrated painter of animals, etc., is President of the Philadelphia Painter-Etchers' Society. He was one of the first to practice the art in this country, and he has been eminently successful as a teacher.

Peter Moran is brother of Thomas and of Edward, the well-known New York painters, and is uncle of Percy and Leon Moran.

JOSEPH PENNELL.—Born in Philadelphia. A pupil of the Pennsylvania Academy of Fine Arts.

There is probably no living etcher who has achieved as high a reputation in so short a time as Mr. Pennell. He is now about twenty-five years old, but he has won the cordial approval of such masters as Haden, Whistler, and De Gravesande.

OTTO H. BACHER.—A native of Cleveland, Ohio. Studied art in Munich and Venice. Of his set of twelve views of Venice, Seymour Haden writes:

"The whole set, accessories and all, evinces a strong artistic feeling. Bold and painter-like treatment characterizes it throughout."

Mr. Bacher is not yet thirty years old.

SALE MONDAY MORNING, AFTERNOON, AND EVENING, MARCH 15.

BEGINNING AT 10.30 A.M., 2.30, AND 7.30 O'CLOCK P.M.

AT THE AMERICAN ART GALLERIES.

ENGRAVINGS AND ETCHINGS.

PART I.

ALDEGREVER.

1718 Portrait of himself. Bartsch 189.
1719 " " Albert van der Halle. " 186.

ALTDORFER.

1720 Bible Scenes. 40 illustrations.

ANDERLONI.

1721 Mater Dolorosa.

BARTOLOZZI.

1722 Young Bacchus, after Franceschini.
1723 Mary Queen of Scots, after Zuccheri.

BEAUVARLET.

1724 Telemachus in the Island of Calypso.
1725 Le Comte d'Artois and Mlle. Clotilde.

BEGA.

1726 Dutch Peasants.

BEHAM.

1727 Vignette. Bartsch 228.

1728 The Well at Samaria.

BEISSON.

1729 St. Cecilia, after Raphael.

BERGHEM.

1730 Landscape, Pastoral.

1731 " Watering the Flock.

1732 " Evening. Returning from Work.

1733 Musicians.

1734 Flageolet Player.

BERTINOT (G.).

1735 Marguerite, after Merle.

BERVIC (C.).

1736 Louis XVI., after Callet.

1737 Le Repos.

1738 The Laocoon.

BETTILINI (P.).

1739 Matei Amabilis, after Allori.

BIOT (G.).

1740 Aglae, after Cábanel.

BLANCHARD.

1741 Isabella and the Pot of Basil, after Holman Hunt.
1742 Eve of St. Agnes, " " "

BOL (F.).

1743 Philosopher.

BOLSWERT.

1744 The Holy Family, after Vandyke.

BOUILLARDT (J.).

1745 Comtesse de Provence.
1746 The Holy Family, after A. Caracci.

BURT (CHAS.).

1747 Portrait of Longfellow.

CALMATTA.

1748 Madonna della Sedia.
1749 Vow of Louis XIII.
1750 Portrait of George Sand.

CAMPAGNOLA (G.).

1751 St. John the Baptist.
1752 Woman of Samaria.
1753 Assumption of the Virgin (D.).

CARON (A.).

1754 Duchess de Berri and her Children, after Gérard.

CHAILLOUX.

1755 Madonna of the Fish.

CHAMBERS (THOS.).

1756 Saint Martin, after Rubens.

CHATILLON.

1757 Genevieve of Brabant.

CLAESSENS (L. A.).

1758 Descent from the Cross, after Rubens.

1759 Night Watch, after Rembrandt.

CLAUDE.

1760 Flock Drinking.

1761 Crossing the Brook.

1762 Dance by the Water-side.

1763 Mercury and Argus.

1764 Shipwreck.

1765 The Four Goats.

1766 Campo Vaccino.

1767 The Three Goats.

1768 Rape of Europa.

1769 Seaport.

1770 "

1771 Le Temps Appollon, etc.
1772 " "
1773 Goatherd.
1774 Wooden Bridge.
1775 Le Dessinateur.
1776 Le Troupeau au Marche.
1777 Le Depart pour les Champs.
1778 Berger et Bergère.
1779 Flight into Egypt.
1780 The Apparition.

COUSINS (S.).

1781 Chandos Portrait of Shakespeare.

DANIELL (J.).

1782 Samuel and Eli (Mezzotint), after Copley.

DE FREY.

1783 Supper at Emmaus, after Rembrandt.

DENON (BARON).

1784 L'Abbe Zani.

DESNOYERS.

1785 Belisarius, after Gérard.
1786 Napoleon, in his Coronation Robes (with the mask), after Gérard.

DESSON.

1787 Rheims Cathedral.

DREVET (PIERRE).

1788 Louis the Great, after Rigaud.
1789 Louis Alexander de Bourbon, "
1790 Bossuet, "
1791 Philip d'Anjou (Philip V. of Spain), "
1792 Adrienne le Couvreur, after Coybel.

DÜRER.

1793	Adam and Eve.	Bartsch	1.
1794	The Man of Sorrow.	"	20.
1795	Crown of Thorns.	"	25.
1796	The Face of Christ carried by an Angel. Engraved on Iron.	"	26.
1797	The Prodigal Son.	"	28.
1798	Madonna and Child.	"	35.
1799	Virgin and Infant Christ.	"	36.
1800	" " " "	"	36.
1801	Virgin crowned by an Angel.	"	37.
1802	Madonna and Child.	"	38.
1803	Virgin crowned by two Angels.	"	39.
1804	Madonna by the Wall.	"	40.
1805	Madonna of the Pear.	"	41.
1806	Conversion of St. Hubert.	"	57.
1807	St. Anthony.	"	58.
1808	St. Jerome in his Cell.	"	60.
1809	St. Jerome.	"	61.
1810	Apollo and Diana.	"	68.

1811 L'Enlèvement d'Amynone. Bartsch 71.
1812 Effects of Jealousy. " 73.
1813 Melancholy. " 74.
1814 Four Nude Women. " 75.
1815 The Idler. " 76.
1816 The Little Fortune. " 78.
1817 Justice. " 79.
1818 Lady on Horseback. " 82.
1819 Peasant and Wife. " 83.
1820 Hostess and Cook. " 84.
1821 Three Peasants. " 86.
1822 The Ensign. " 87.
1823 Warriors. " 88.
1824 The Madman. " 92.
1825 Portrait of Melancthon. " 105.
1826 Portrait of Erasmus. " 107.
1827 Knight and Lady.
1828 St. Jerome, woodcut. " 114.
1829 Portrait of Dürer, woodcut (1527).
1830 La Madonna dans Bethlehem.

EARLOM.

MEZZOTINTS.

1831 Newfoundland Dog Saving a Child from Drowning, after Eckstein.
1832 Companion to above, after Eckstein.
1833 The Forge, after Jno. Wright.
1834 Rembrandt's Portrait of himself.
1835 Concert of Birds, after Marie di Fiori.
1836 Flowers, after Van Huysom.
1837 Fruit, " " "

EICHEUS (E.).

1838 Frederick the Great and his Sister as Children, after Pesne.

EDELINCK.

1839 Holy Family, after Raphael.
1840 Louise de la Vallière, after Lebrun.
1841 Paul de Lionne.
1842 J. B. Santeuil.
1843 Nath. Dilgerus.
1844 J. H. Mansard, after Rigaud.
1845 Phillippe de Champagne.
1846 The Fight for the Standard, after Da Vinci.

☞ See also NANTEUIL.

FELSING.

1847 Poetry and Love, after Kaulbach.
1848 The Lorellei.

FICQUET.

1849 Madame Maintenon, after Mignard.

FLEISCHMAN.

1850 St. Paul in Prison, after Rembrandt.

FORSTER (F.).

1851 Dido and Æneas, after Guérin.
1852 The Three Graces, " Raphael.
1853 Albert Dürer, after Dürer.

FRANÇOIS (A.).

1854 Mother and Child.
1855 Portrait of Titian.
1856 " " Raphael d'Urbino.
1857 Marie Antoinette going to the Guillotine, after P. Delaroche.

FRYE (THOS.).

1858 Portrait of himself, mezzotint.
1859 " " in Turban, mezzotint.

GANDOLFI (M.).

1860 Cupid Sleeping, after Raphael.

GARAVAGLIA.

1861 Jacob Meeting Rachel and Leah, after Appiani.
1862 The Madonna.

GHISI (GIORGIO).

1863 Dream of Raphael.

GOLTZIUS.

1864 Portrait of Theodore Coernhert.
1865 Christ before Pilate.

GREATBACH (W.).

1866 The Winder, after Gerard Dow.
1867 The Reader, " " "

HESS (C.).

1868 "Suffer Little Children to come unto Me," after Rembrandt.

HOLLAR.

1869 The Dead Hare.

1870 Cup, after Andrea Mantegna.

1872 Cathedral (Antwerp).

1873 Study of Heads, after Da Vinci.

HUNTER.

1874 Hide and Seek, after Henrietta Ronner.

1875 A Fascinating Tale, " " "

KARL DU JARDIN.

1876	Landscape, Mules.		Bartsch 27.
1877	"	Peasant Crossing Stream.	" 2.
1878	"	Mules.	" 29.

JACQUET (JULES).

1879 Madame Récamier, after David.

1880 The Sacrifice, " Leroux.

1881 The Invocation, " "

JOSEY (RICHARD).

1882 Whistler's Portrait of his Mother.

1883 " " " " autograph copy.

1884 The Captain of the "Eleven."

1885 Artist's Child, after Greuze.

JOUANIN.

1886 Fortune Teller, after Becker.

JOUBERT.

1887 Il Penseroso, after Winterhalter.
1888 Nina, " Greuze.

KELLER.

1889 Holy Family, after Ittenbach.

KELLERHOVEN.

1890 An Oriental, after Rembrandt.

KNOLLE.

1891 Madonna and Christ, after Correggio.
1892 Christ and the Tribute Money.

LA CASAS.

1893 Baccio Bandinelli.

LECOMTE.

1894 Last Supper, after Da Vinci.

LEFÈVRE

1895 Holy Night, after Correggio.

LEQUAY.

1896 Rabelais.

1897 Paul de Kock.

LEVY (G.).

1898 Anne of Austria.

1899 Cardinal de Retz.

1900 Pascal.

1901 Damocles in Prison, after Couture.

LIGNON (F.).

1902 Talma, after Pici.

1903 Mlle. Mars, after Gérard.

1904 St. Cecilia, after Domenichino.

LONGHI (GUISEPPE).

1905 Eugene Napoleon, after Gérard.

1906 The Holy Family, after Raphael.

1907 Magdalen, after Correggio.

1908 Lady Burgesch and Child, after Lawrence.

1909 Genius of Music burning Cupid's Arrows.

LOWENSTEIN.

1910 In Confidence, after Alma Tadema.

LUCAS (A.).

1911 English Setters, after Hardy.

LUDY (F.).

1912 Congratulations, after Knaus.

MANDEL (E.).

1913 La Vedova, after L. Robert.

1914 Madonna of the Stars, after Carlo Dolci.

1915 La Bella di Tiziano.

ANDREA MANTEGNA.

1916 Triumph of Scipio.

1917 Entombment of Christ.

1918 Flagellation of Christ.

MARCUCCI (J.).

1919 Madonna of the Goldfinch, after P. Agricola.

MARI (GUISEPPE).

1920 St. John, after Carraci.

MARTINET (A.).

1921 Nativity, after Murillo.

1922 Charles I., after Paul Delaroche.

1923 Rembrandt, after himself.

MASSARD (JULES).

1924 Hippocrates refusing the Bribes of Artaxerxes, after Girodet.

1925 Burial of Atala.

1926 Homer.

1927 Madame Le Brun and her Daughter.

1928 St. Cecilia, after Raphael.

1929 Study of Pointers, after Desporte.

MASSON.

1930 Portrait of Guilliaume de Brisacier. "The Gray-headed Man."

1931 Guido Patin.

1932 Henri de Lorraine, Comte D'Harcourt.

MELLAN (CLAUDE).

1933 St. Peter Nolasque, borne by Angels.

1934 Face of Christ.

MELLINI (C. D.).

1935 Savoyards.

MERCURI (P.).

1936 St. Amelia, after Paul Delaroche.

1937 Madame de Maintenon, after Petitot.

MEUNIER (J. B.).

1938 The Mouse Hunt, after Madon.

MICHELS.

1939 Peter the Great, studying Naval Architecture, after Wappers.

MILLER (J. D.).

1940 Friends now, Pussy!

1941 Modern Italy, after Turner.

RAPHAEL MORGHEN.

1942 Duke of Moncada, after Vandyke.

1943 Lorenzo di Medici, after Vasari.

1944 La Fornarina, after Raphael.

1945 Madonna della Seglia, after Raphael.

1946 Boccaccio, after Gozzini.

1947 Tasso, after Ermini.

1948 Horace, after Tenderini.

1949 Christ, after Da Vinci.

1950 Leonardo da Vinci, after Da Vinci.

1951 Raphael Morghen.

1952 Duchess of Alba.

MORIN (J.).

1953 Cardinal Bentivoglio, after Vandyke.

MOTTRAM.

1954 Pride and Humility, after Geo. Cole.

MÜLLER (FRED'K).

1955 Madonna San Sisto, after Raphael.

1956 St. John, after Domenichino.

MUNNICKHUYSEN.

1957 Henri Spiegel.

NANTEUIL (ROBT.).

1958 Duc D'Espernon.

1959 Edouard Mole.

1960 Pompone de Bellievre.

1961 Van Steenberghen.

NANTEUIL & EDELINCK.

1962 Moses, after Philippe de Champagne.

NAUURENS (J.).

1963 The Rain has Ceased, after Verheyden.

PANNIER.

1964 Portrait of Malherbe.

1965 Portrait of Thiers.

PARKES (R. B.).

1966 A Cup of Coffee (Mezzotint), after Madrazzo.

1967 Viola (Mezzotint), after Gordon.

1968 A Winter Walk (Mezzotint), after Gordon.

PARMEGIANO.

1969 Entombment of Christ.

PENZ (GEO).

1970 Duke of Saxony.

PERFETTI (A.).

1971 Esperanza (Ellena Zanoni), after Carlo Dolci.
1972 Maria Carolina of Tuscany.
1973 Cavaliere de Onis.
1974 Raphael's Madonna Granduca.
1975 Cosmo di Medici.

PETERSEN.

1976 Children in the Wood, after Embde.

PIOTTI (CATRINA).

1977 Semiramis.

PIRANESI.

1978 Temple of Peace.
1979 Temple of Concord.
1980 " " Janus.
1981 " " Apollo.
1982 Interior of the Colosseum.
1983 " " "
1984 Exterior " "
1985 Island of the Tiber.
1986 St. Paul's, Outside the Walls.
1987 Arch of Septimus Severus.
1988 " " Titus
1990 " " Constantine.
1991 " " Benevento.
1992 Hadrian's Villa.
1993 " "
1994 " " Temple.

POILLY (F.).

1995 The Virgin of the Cradle, after Raphael.

POLANZONI.

1996 Piranesi.

PORPORATI.

1997 Garde à vous, after Angelica Kauffman.

1998 Venus et l'Amour.

POTTER (PAUL).

1999	Cattle Scene.	Cows.	Bartsch 14.
2000	" "	Sheep.	" 15.

PREVOST (Z.).

2002 Venus de Milo.

PRIOR (T. A.).

2003 Heidelberg, after Turner.

MARC ANTONIO RAIMONDI.

2004 The Last Supper.

2005 St. Paul.

2006 The Sybil.

2007 Martyrdom of St. Lawrence.

2008 Notre Dame l'Escalier.

2009 Chasse aux Lions.
2010 Massacre of the Innocents. Bartsch 18.
2011 Martyrdom of St. Felicité. " 117.
2012 La Vendage. " 306.
2013 Jurisprudence. " 381.
2014 Young Man with Lantern. " 384.
2015 Woman with Long Hair. " 427.
2016 Virgin with Cradle.
2017 Grimpours.
2018 Triumph of Galatea.
2019 Christ at the Table of Simon.

REMBRANDT.

2020 Portrait of himself. Mustachios. Bartsch 2.
2021 " " in rich cloak. " 7.
2022 Portrait of himself, with scarf round his neck. " 17.
2023 " " plumed hat. " 20.
2024 " " " 21.
2025 " " with sabre. " 23.
2026 " " " aigrette. " 23*
2027 " " in white habit. " 24.
2028 " " with flat hat. " 26.
2029 Abraham Caressing Isaac. " 33.
2030 Abraham and Isaac. The Sacrifice. " 35.
2031 Joseph relating his Dreams. " 37.
2032 Triumph of Mordecai. " 40.
2033 David Praying. " 41.
2034 Tobit struck Blind. " 42.
2035 Tobit and the Angel. " 43.
2036 The Angels appearing to the Shepherds. " 44.

2037	The Nativity.	Bartsch	46.
2038	Presentation in the Temple.	"	50.
2039	Flight into Egypt.	"	53.
2040	" " "	"	56.
2041	Repose in Egypt.	"	58.
2042	Jesus brought back from the Temple.	"	60.
2043	Virgin and Child.	"	61.
2044	Holy Family.	"	62.
2045	Christ and the Doctors.	"	64.
2046	Jesus Preaching.	"	67.
2047	Raising of Lazarus.	"	72.
2048	Christ Healing the Sick (the " 100 Guilder " print).	"	74.
2049	Christ in the Garden of Olives.	"	75.
2050	Ecce Homo. Second State.	"	77.
2051	The Three Crosses.	"	78.
2052	Descent from the Cross. First State.	"	81.
2053	" " "	"	82.
2054	" " "	"	83.
2055	Entombment of Christ.	"	84.
2056	" " "	"	86.
2057	The Supper at Emmaus.	"	87.
2058	Christ and Disciples at Emmaus.	"	88.
2059	Good Samaritan.	"	90.
2060	Tribute Money.	"	91.
2061	Prodigal Son.	"	91*
2062	Martyrdom of St. Stephen.	"	97.
2063	Philip and the Eunuch.	"	98.
2064	Death of the Virgin.	"	99.
2065	St. Jerome.	"	103.
2066	Marriage of Jason. First State.	"	112.

2067	The Star of the Kings.	Bartsch 113.
2068	Lion Hunt.	" 116.
2069	Battle Scene.	" 117.
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2084	Academy Model.	" 194.
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2086	Academy Figure, reclining.	" 196.
2087	The Negress.	" 205.
2088	Amsterdam.	" 210.
2089	Three Trees.	" 212.
2090	Les Trois Chaumières.	" 217.
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2092	Landscape.	" 219.
2093	The Shepherd and his Family.	" 220.
2094	Canal.	" 221.
2095	Le Bouquet de bois.	" 222.
2096	Passage à la tour, carré.	" 223.

2097	Chaumière et la Grange a foin.	Bartsch 225.
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2099	La Verger et la Grange.	" 228.
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2101	The Mill.	" 233.
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2109	Abraham Franz.	" 272.
2110	Jan Asselyn.	" 277.
2111	Ephraim Bonus.	" 278.
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2130 Princess Potocka.

RICHOMME

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2132 Andromaque, after Guérin.
2133 Daphnio and Chloe, after Gérard.

RIVERA.

2134 St. John the Baptist.

RUYSDAEL.

2135 The Wooden Bridge.
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2609* Street in Rye.

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2626 Le Doreur, " Rembrandt.

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2627 Scotch Cattle.

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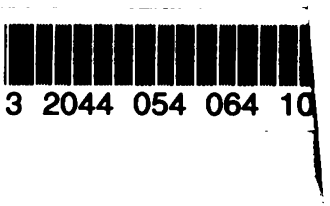
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